

**MAHĀKĀVYAS OF TWENTIETH CENTURY:
A CRITICAL SURVEY**

*A Thesis Submitted to
The Maharaja Sayajirao University of Baroda
For the Degree of
DOCTOR OF PHILOSOPHY
in
Sanskrit*

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CERTIFICATE

This is to certify that Mr. Vipul Kumar H. Patel has written this thesis on ***Mahākāvyas of Twentieth Century: A Critical Survey*** for the degree of Ph.D in Sanskrit under my guidance.

The above mentioned work is not submitted anywhere else for obtaining any degree or Diploma from any University or Institution.

The thesis is an original work based on the comprehensive and critical study of the available literature.

I forward his thesis with best wishes.

Rabindra Kumar Panda

PREFACE

The twentieth century is an important period in the history of modern Sanskrit literature because in this century lots of Sanskrit works of different forms have been composed and published. These works prove that Sanskrit is not a dead language and it is still a living language. Among the literary forms, *Mahākāvyas* are the invaluable gems in the ocean of Sanskrit literature. The modern poets have enriched the Sanskrit language having composed many *mahākāvyas* on various subjects.

Mahākāvyas are available in plenty in classical Sanskrit literature. The tradition begins from the *Buddha-caritam* of Aśvaghosa and it is still continuing. We know that modern writers have composed many *mahākāvyas* and hence it is necessary to make a critical survey of them.

This survey mainly covers the period of one hundred years i.e. Twentieth Century. The present work is intended to give a broad view of twentieth century's epics composed on the different subject matters. The present survey contains the information about sixty epics, which are carefully divided into different categories and arranged by the year of publication beginning from 1901 to 2000.

An attempt is made for the first time to make a survey and study of the '*Mahākāvyas of Twentieth Century*' in English.

All the Sanskrit *Mahākāvyas*, which are mentioned in this thesis, are published. They have been thoroughly studied by me for the preparation of my thesis. All the

references, quotations and sources are also verified and traced from the original sources. An acknowledgment is given in proper place of the thesis.

I have collected all the epics in the original form, secondary research works, and information about the poets as well as their works. After survey and study, I have tried to express my own views.

The thesis is presented in the following chapters based on the original texts.

CHAPTER – I	ORIGIN AND DEVELOPMENT OF MAHĀKĀVYAS
CHAPTER – II	MAHĀKĀVYAS BASED ON THE RĀMĀYAṆA
CHAPTER – III	MAHĀKĀVYAS BASED ON THE MAHĀBHĀRATA
CHAPTER – IV	MAHĀKĀVYAS BASED ON THE PURĀṆAS
CHAPTER – V	MAHĀKĀVYAS BASED ON THE LIVES OF GREAT SAINTS
CHAPTER- VI	MAHĀKĀVYAS BASED ON FREEDOM FIGHTERS
CHAPTER- VII	MISCELLANEOUS MAHĀKĀVYAS
CHAPTER- VIII	CONCLUSION

At this delighting moment, I felt my deep sense of gratitude towards my guide Prof. Rabindra Kumar Panda, the Head of Sanskrit, Pali & Prakrit Department and Principal of Baroda Sanskrit *Mahavidyalaya*. He has inspired and motivated me to complete this work.

I am heartily thankful to Dr. Sweta Prajapati, Research Officer, Oriental Institute & syndicate member, The M.S. University of Baroda for her encouragement, and constant inspirations for my academic progress.

My thanks are due to my teacher Dr. Shweta Jejurkar of the Department.

I should not forget to thank my father Lt. Hasmukhbhai, mother Hansaben, uncle Chandrakant Gandhi and aunt Ramilaben who helped me in various ways for bringing my thesis to completion.

I remember and thank all the persons who have directly or indirectly helped me.

Date: / /

Vipul Kumar H. Patel

SUMMARY OF THE THESIS

STATEMENT NO.1

RELEVANCE OF THE PRESENT WORK AS WELL AS ITS CONTRIBUTION TO THE MODERN SANSKRIT LITERATURE

The twentieth century is an important period in the history of modern Sanskrit literature. In this century, many *mahākāvyas* are written and published by renowned poets. No doubt, *Mahākāvyas* are invaluable gems in Sanskrit literature. They are written on the lives of great persons highlighting their noble activities and ideals. They are historical, biographical, mythological, social and imaginary. Few of them are known but most of them are in darkness.

A critical survey of Sanskrit *mahākāvyas* is quite necessary for bringing out the valuable contributions of the great poets of twentieth century to lime light. This work will fulfill a long felt desideratum. No such work has been attempted so far. The present work, to the best of my knowledge, is first of its kind.

STATEMENT NO.2

METHODOLOGY, SOURCES AND ORIGINALITY

I have divided my study into eight chapters with specific sub-heads for the better presentation. The critical and analytical method has been adopted in the preparation of the thesis.

In the preparation of the present thesis, I have fully drawn upon all the available published and unpublished literature.

I have studied the *mahākāvyas*, relevant literature and attempted to express my own views after critically evaluating the *mahākāvyas*.

To the best of my knowledge, an attempt is made for the first time to make a critical survey and study of the ‘*Mahākāvya*’ in English.

This study is presented in the following eight chapters based on original texts.

CHAPTER-I

ORIGIN AND DEVELOPMENT OF MAHAKĀVYAS

This chapter consists of the outline of the tradition of Sanskrit *Mahākāvyas* from ancient time up to the modern period. In this chapter, I have discussed about the origin and development of the *kāvya*, purpose of *Mahākāvyas*, definitions of *Mahākāvyas* according to the rhetoricians, characteristics of *Mahākāvyas* and the other aspects.

CHAPTER-II

MAHĀKĀVYAS BASED ON THE RĀMĀYAṆA

The *Rāmāyaṇa* occupies a prominent place in the Hindu society, because it is the mirror of the highest ideals of Hindu culture and civilization. It is written by Maharshi Vālmikī. The modern poets are highly impressed with the characters of the *Rāmāyaṇa* and they have composed many *mahākāvyas* on the characters of it. In this chapter, I have dealt with those *mahākāvyas* which are composed on the characters like Sītā, Rāma, Urmilā and others and the theme of the *Rāmāyaṇa*.

CHAPTER-III

MAHĀKĀVYAS BASED ON THE MAHĀBHĀRATA

The *Mahābhārata* which is a store of precious gems is a Holy Scripture and great epic of Hinduism written by Maharshi Vedavyāsa. This *mahākāvya* teaches us truthfulness, obedience, honesty, devotion, sacrifice, and commitment. It is narrated the war between Pāṇḍavas and Kauravas righteousness and unrighteousness respectively. Thus, it is the story of victory of righteousness, truth and untruth and evil. In this chapter, I have discussed about those *mahākāvyas*,

which are perusing the theme and characters of *Mahābhārata* like Bhiṣma, Karṇa, Pārtha, and so on.

CHAPTER- IV

MAHĀKĀVYAS BASED ON THE PURĀṆAS

The Purāṇas are eighteen in number, which are written by Maharshi Vedavyāsa. They contain the narrations of the glorious episodes following the Hindu mythology. The Purāṇas inspire the human beings to live a life of ‘good deeds and virtues’, a moral code of conduct towards fellow beings. Having been inspired from the story and characters of Purāṇas the modern poets have composed many *mahākāvyas*. In this chapter, I have discussed only those epics, which are composed, on the themes on the Purāṇas.

CHAPTER-V

MAHĀKĀVYAS BASED ON THE LIVES OF GREAT SAINTS

The saints are the invaluable gems of the society. They show the right path to those people who wander from the reality of this world and led their life in the hell. In this chapter, I have focused on those *Mahākāvyas* which are composed on the lives of great saints like Buddha, Swāmī Vivekānanda, Tukārāma and others.

CHAPTER- VI

MAHĀKĀVYAS BASED ON THE FREEDOM FIGHTERS

The freedom fighters have made great sacrifice for India and its people and hence the modern poets of Sanskrit literature pay tribute to them, having composed the *Mahākāvyas* on their lives. In this chapter, I have discussed those *Mahākāvyas*, which are composed, on the lives of freedom fighters of India like Gandhi, Sardar Patel, Jawaharlal Nehru and others.

CHAPTER- VII

MISCELLANEOUS MAHĀKĀVYAS OF TWENTIETH CENTURY

I have discussed about some miscellaneous *mahākāvyas* namely *Tarjanee* of Durga Datta Shastri, *Śrī-Śivarājyo-dayam* of Shridhar Bhaskara Varnekar, *Śrīmat Pratāpa-rāṇāyanam* of Ogeti Parikshit Sharma and *Keralodayam* of K.N. Ezhuthaccha, *Bhṛtyā-Bharanam* of Shrirāma Dave, which are the best compositions of twentieth century.

CHAPTER- VIII

CONCLUSION

This chapter gives the summary of the entire discussions of the thesis highlighting the significant contributions of the modern poets containing the concluding remarks followed by Bibliography and Appendix.

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ABBREVIATION

1.	AD	-	Adbhuta-dūtam
2.	BB	-	Bhṛtyā-Bharanam
3.	BC	-	Bhiṣmacaritam
4.	BD	-	Bhāgīrathī-darśanam
5.	DR	-	Daśarūpakam
6.	DV	-	Dhanañjayavijayam
7.	GS	-	Gaṇgāsāgariyam
8.	GVM	-	Gāndhī-vijaya Mahākāvyam
9.	IGC	-	Indirā Gāndhī Caritam
10.	IJ	-	Indirājīvanam
11.	JJ	-	Jānakījīvanam
12.	JSC	-	Jānshīswari Caritam
13.	KB	-	Kristubhāgavatam
14.	KC	-	Karṇa-Caritāmṛtam
15.	KD	-	Kāvyādarśah
16.	KL	-	Kāvyālaṅkārah
17.	KP	-	Kāvyaprakāśah
18.	KPC	-	Kṣatrapati Caritam
19.	LPV	-	Lauha-purusā-vadānam
20.	MGC	-	Mahātmā Gāndhī Caritam
21.	NYS	-	Nehru Yaśa Saurabham
22.	PC	-	Pārtha-caritāmṛtam
23.	PDM	-	Paraśurāma Digvijaya Mahākāvyam
24.	PVM	-	Paraśurāma Vijaya Mahākāvyam
25.	SBC	-	Śrī Bodhisattva-caritam

26.	SC	-	Sītā-caritam
27.	SD	-	Sāhityadarpaṇaḥ
28.	SGG	-	Śrī Gāndhī Gauravam
29.	SJC	-	Śrī Jñaneśvara-caritam,
30.	SKCM	-	Śrī Kṛṣṇa-caritāmṛtam
31.	SKM	-	Śrī Kuṛukṣetra Mahākāvyam
32.	SKMM	-	Śiva Kathāmṛtam Mahākāvyam
33.	SLC	-	Śāradāmaṇi-Līlā-caritam
34.	SLPM	-	Śrī Lavalī Pariṇaya Mahākāvyam
35.	SNC	-	Śrī Nehru-caritam
36.	SP	-	Śrīmat Pratāparāñḍāyaṇam
37.	SRC	-	Śrī Rāma-caritam
38.	SRCR	-	Śrī Rāma-caritābdhi-ratnam
39.	SRDC	-	Śrī Rāmadāsa-caritam
40.	SRM	-	Śrī Rāmakīrti Mahākāvyam
41.	SRR	-	Śrī Rāma Rasāyaṇam
42.	SS	-	Sāmba-sambhavam
43.	SSC	-	Śrī Subhāṣa Caritam
44.	SSR	-	Śrīmat Sītā Rāmāñjaneyam
45.	SSVC	-	Śrī Swāmī Vivekānanda-caritam
46.	TC	-	Tukārāma-catiam
47.	UM	-	Urmilīyam Mahākāvyam
48.	VCM	-	Vāmana-carita Mahākāvyam
49.	VJ	-	Vakroktijīvitam
50.	VV	-	Vāmanāvatarāṇam
51.	YM	-	Yasodharā Mahākāvyam

CHAPTER- I

ORIGIN AND DEVELOPMENT OF MAHĀKĀVYAS

I. Origin of Sanskrit Poem:

The tradition of composing poem begins from the time of Veda and it is continuing without any break. In the Vedas we find the traces of good poetry. The Vedic seers were expert in composing poems and they were visionary poets.

Jawaharlal Nehru states:

“The Ṛgveda, the first of the Vedas, is probably the earliest book that humanity possesses. In it we can find the first outpouring of the human mind, the glow of poetry, the rapture at nature’s loveliness and mystery.”¹

M. Krishnamachariar observes:

“The beginnings of poetry in India are to be found in the early Vedic Literature. The Ṛgveda contained hymns of a narrative character, and short legends in prose and in verse called *Gāthās*, *Narasamsis*, *Itihāsas* etc., occur in the Brāhmaṇa literature.”²

Sanskrit language is older than any other language in the world and hence, we could find some similar words as well as pronunciation of words in almost all the languages. Therefore, A.A Macdonell observes:

“Sanskrit is a language of very ancient origin among the Indo-Iranian languages. Sanskrit literature is like the ocean, which is both vast and deep. Its poets, writers and dramatists have

¹ Nehru, Jawaharlal, *The Discovery of India*, p.79

² Krishnamachariar, M., *History of Classical Literature*, p. 2

drawn their inspiration from the cosmos on one hand and from the contemporary environs of their own times on the other. In turning from the Vedic to the Sanskrit period, we are confronted with a literature which is essentially different from that of the earlier age in matter, spirit and form.”³

Some other rhetoricians also noted that this tradition started from the time of fourth century i.e. from the Pāṇinī’s era and hence Krishna Chaitanya writes:

“Tradition ascribes a *Kāvya*, the *Jāmbavatījaya*, to Pāṇinī who lived in the fourth century B.C. But as the work is not available, it is difficult to say what value should be attached to this tradition, which, besides, seems to be very late origin. But Patañjalī in the second century B.C. gives very interesting material. He refers to a *Kāvya* by Vararuchi and three romances, *Vasava Dattā*, *Somanottara* and *Bhaimarathi*. But these have not come down to us.”⁴

He further writes:

The tradition, to compose *mahākāvya* is starting from the ancient time, “the narrative element in Vedic literature, many of them in dialogue form, like the story of Urvaśī or the account of them in battle between Sudās and the Bharatās, foreshadow the narrative matter of the *mahākāvya*.”⁵

The *R̥gveda* is the ancient *Kāvya* in Sanskrit language. Kunhan Raja rightly remarks:

³ Macdonell, A. A., *Origin and Development of Sanskrit Literature*, p. 188

⁴ Chaitanya, Krishna, *A New History of Sanskrit Literature*, p. 241

⁵ *Ibid.*, p.170

“As poetry, the Ṛgveda reveals certain features that are not seen in the recorded remnants of other ancient civilizations. Love nature is one such feather that is very prominent in the poetry of Ṛgveda. There is no ancient nation that has developed a poetic literature comparable to the poetry of the Ṛgveda.”⁶

Kunhan Raja further remarks:

“The earliest specimen of literature in Sanskrit reveals a very advanced stage in the development of literature as a polished art. A view was held in the earliest stages in the study of Sanskrit in modern times that the first specimens of literature in Sanskrit, known as the Vedas, are only pastoral poetry of a simple nomadic people attempting to appease the power of Nature in order to avoid their wrath and to get favors from them. Even now, there are scholars who are not able to detect any highly developed literary art in the Vedas. But opinion changed gradually and scholars in general began to recognize a highly polished art in Vedic poetry, and some specimens of poetry in the Vedas are accepted as what have not been surpassed later by Sanskrit itself or by any literature of other nations. At present Vedic poetry needs no pleading or advocacy, its poetic standing is what practically all scholars accept as an approved fact.”⁷

⁶ Kunhan, Raja, C., *Survey of Sanskrit Literature*, p. 21

⁷ *Ibid.*, p. 2

The tradition to composing a charming poetry begins from Vālmīki and *Vedavyāsa* who are the composers of gigantic *Mahākāvya*s viz. *Rāmāyaṇa* and *Mahābhārata* respectively. Therefore, M. Williams rightly remarks:

“Indian literature like the whole face of nature is on a gigantic scale. Poetry, born amid the majestic scenery of the Himalayas and fostered in a climate, which inflamed the imaginative powers, developed itself with oriental luxuriance, if not always with true sublimity. Although the Hindus like the Greeks, have only two great *mahākāvya* poems (the *Rāmāyaṇa* and *Mahābhārata*) yet to compare these vast compositions with the Iliad and the Gaṅges, rising in the snows of the world’s most colossal ranges, swollen by numerous tributaries, spreading into vast shallows of branching into deep divergent channels, with the steams of Attica or the mountain torrents of Thessaly. It is, of course, a principal characteristic of *mahākāvya* poetry, as distinguished from lyrical, that it should concern itself more with external action than internal feelings. It is this which makes Epos the natural expression of trial has turned the mind of national life. When centuries of trial have turned the mind of early national inwards, and men begin to speculate, to reason, to elaborate language and cultivate science, there may be no lack of refined poetry, but the spontaneous production of *mahākāvya* song is, at that stage of national existence, as

impossible as for the octogenarian to delight in the giants and giant-killers of his childhood. The *Rāmāyaṇa* and *Mahābhārata* then, as reflecting the Hindu character in ancient times, may be expected to abound in stirring incidents of exaggerated heroic action.”⁸

The growth and development of *mahākāvya* is very ancient and hence Tapodhir Bhattacharjee mentions:

“The Sanskrit *mahākāvyas* too have the quality of emerging from the stream of life. These are exceptional vehicles of communication, which indented to transmit aesthetic, cultural and historical concepts to every generation for reemphasizing the validity of their inherent creative aspect. The readers are always affected by mainly three constituents of such works, viz. materialized form, thematic idea and content. When we talk of realization of aesthetic experience, we actually expect the unity of these three elements.”⁹

II. Definition of Kāvya:

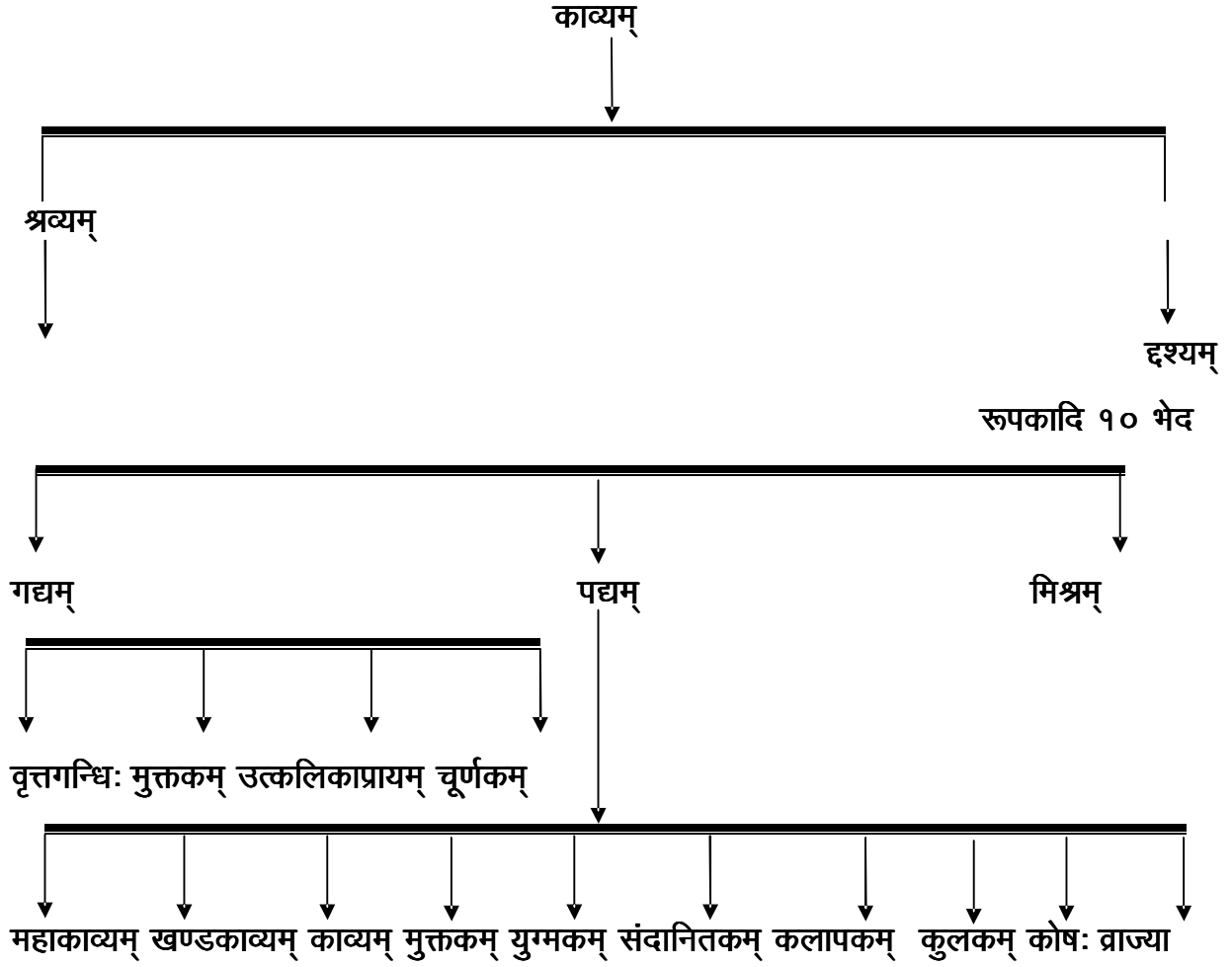
Mainly poem is divided into two types viz. *Dṛśya* and *Sravya*. Daṇḍi has classified poetry into three fold *Gadya*, *Padya* and *Miśra*.

गद्यं पद्यं च मिश्रं च तत् त्रिधैव व्यवस्थितम् ।¹⁰

⁸ Williams, M., *Indian Wisdom*, p.6

⁹ Bhattācharjee, Tapodhir, *Indian Mahākāvya tradition*, p. 50

¹⁰ Daṇḍin, KD, I.11



In the words of Daṇḍin, poetry is a string of words that were determined by the desired sense or senses:

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥¹¹

Kuntaka has defined poetry as follow:

“Poetry is that word and sense together enshrined in a style revealing the artistic creativity of the poet on the one hand and giving aesthetic delight to the man of taste on the other.

Poetry is nothing but word and sense in their unity”.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।

¹¹ *Ibid*, I.10

बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥¹²

According to Mammaṭa, Poetry consists of words and senses which are free from defects and are possessed of excellence and are sometimes without figures”.

तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।¹³

In other words of Mammaṭa, *Kāvya* means:

“*Kāvya* is that which touches the inmost cords of the human mind and diffuse itself into the crevices of the heart, working up a lasting sense of delight. It is an expression in the beautiful form and melodious language of the best thoughts and noblest emotions, which is the spectacle of life, awaking the finest souls.”

सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भुतं
विगलितवेद्यान्तरमानन्दम् प्रभुसंमितशब्दप्रधानवेदादिशास्त्रेभ्यः
सुहृत्संमितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोगुणभावेन
रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत् काव्यं
लोकोत्तरवर्णनानिपुणकविकर्म ।¹⁴

The definition of poetry is given by Viśvanātha in his *Sāhityadarpaṇa*, poetry is a sentence the soul whereof is sentiment:

वाक्यं रसात्मकं काव्यम् ।¹⁵

III. Purpose of *Kāvya*:

The main purpose of the *Mahākāvya* is to gain the four goals of life i.e. *Dharma*, *Artha*, *Kāma* and *Mokṣa*.

¹² Kuntaka, VJ, I.7

¹³ Mammaṭa, KP, I.4

¹⁴ *Ibid.*, p. 2

¹⁵ Viśvanātha, SD, I.I

Daṇḍin says about the purpose of poem in his *Kāvyaḍarśa*:

चतुर्वर्गफलोपेतम् ।¹⁶

Bhāmaha in his work *Kāvyaḍaṅkāra* describes the acquisition of four purposes of poem but he emphasizes on the *Artha* as a major purpose of poem.

चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।¹⁷

According to Mammaṭa, purpose of poem is:

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।

सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥¹⁸

“Poetry brings fame and riches, knowledge of the ways of the world and relief from evils, instant and perfect happiness and counsel sweet as from the tips of a beloved consort”

Viśvanātha says that the four fruits are necessary in poem but at the end of the poem, one can get at least one fruit out of these four:

चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ।¹⁹

Abhiraja Rajendra Mishra, a modern poet says that the fruits of *Mahākāvya* should be charming and one of the four purposes described by the earlier rhetoricians:

त्रयाणां पुरुषार्थानां कश्चिदेको भवेद् ध्रुवम् ।

महाकाव्यफलं रम्यं धर्मकामार्थसम्मतम् ॥²⁰

IV. Definitions of Mahākāvya:

¹⁶ Daṇḍin, KD, I.15

¹⁷ Bhāmaha, KL, I.21

¹⁸ Mammaṭa, KP, I.2

¹⁹ Viśvanātha, SD, VI.318

²⁰ Mishra, Rājendra, *Kāvyaśāstrīya Mānadanda Evam Sanskrit- Navalekhan*, in Drk, pp. 24-25

The scholars have presented the different definitions of *mahākāvya* in their books. Vedavyāsa has also discussed about characteristics of *mahākāvya* in *Agnipurāṇa* as under:

सर्गबन्धो महाकाव्यमारब्धं संस्कृतेन यत् ।
तादात्म्यमजहत्तत्र तत्समं नातिदुष्यति ॥
इतिहासकथोद्भूतम् इतरद्धा सदाश्रयम् ।
मन्त्रदूतप्रयाणानि नियतं नाति विस्तरम् ॥
शक्वर्याऽति जगत्याऽति शक्वर्या त्रिष्ठभा तथा ॥
पुष्पिताग्रादिभिर्वकूत्राभिजनैश्चारुभिः समैः ।
युक्ता तु भिन्नवृत्तान्तानातिसंक्षिप्तसर्गकम् ॥
अतिशक्वरिकाष्टभ्यामेक संकीर्णकैः परः ।
मात्रयाऽत्यपरः सर्गः प्राशस्त्येषु च पश्चिमः ॥
कल्पोऽति निन्दितः तस्मिन्विशेषा नादरः सताम् ।
नगरार्णवशैलर्तुचन्द्रार्काश्रमपादपैः ॥
उद्यानसलिलक्रीडा मधुपानरतोत्सवैः ।
दूतीवचन विन्यासैरसती चरिताद्भुतैः ॥
तमसा मरुताऽप्यन्यैर्विभावैरतिनिर्भरः ।
सर्वशीति रसैः स्पृष्टं पुष्टं गुणविभूषणैः ॥
अतएव महाकाव्यं तत्कर्त्ता च महाकविः ।
वाग्वैदग्धप्रधानेऽपि रस एवात्र जीवितम् ।
पृथक् प्रयत्नं निर्वर्त्य वाग्विक्रमणिरसाद्वपुः ।
चर्तुवर्गफलं विश्वव्याख्यातां नायकाख्यया ॥

Agnipurāṇa, Verses 24 to 34

A *mahākāvya* is usually divided into cantos (*sargas*). It is to be written in pure Sanskrit and in no other dialect. Some

historical incidents or some characters of celebrity should form the theme of a *mahākāvya* or some supernatural events might be as well immortalized in its pages. Such political incidents, as councils of state, sending of embassies, as well as the marching out of soldiers in battleground, should be taken not to encumber its majesty with a dull monotony of detailed descriptions. The metres, to be used, in its composition, are the *Śakvarī*, the *Ati-Jagatī*, the *Ati-Śakvarī*, the *Triṣṭup* and the *Puṣpītāgrā*. The cantos shall deal with different incidents of the same story and they should not be too short or succinct. Over and above these, it shall contain glowing and graphic descriptions of cities, oceans, mountains, seasons, the sun, the moon and the hermitage. The forest, the garden, the sporting with maidens in water, the drinking assembly, the festivities of love, the conduct of wanton girls, the emissaries of love, should be all described and discussed therein. All sentiments with their accessories should be touched upon, and all styles of composition and rhetoric should be used into the creation of *mahākāvya* poem. *mahākāvya* possesses the above mentioned characteristics and the composer of a *mahākāvya*, is called a *Mahākavi*. One predominant sentiment should run through the entire length of the poem, even in the midst of such a diversity of topics discussed therein. It is the sentiment that forms the soul of a *mahākāvya*; the different topics only serve to bring it out to a greater prominence. The poet, in the character of his hero,

unrolls the whole universe, as it were, with its four-fold knowledge to the vision of his readers.²¹

The erudite scholar of Sanskrit literature Daṇḍin has given the following definition of *mahākāvya* in his *Kāvyādarśa*:

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥
इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥
नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥
अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गेरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ॥
सर्वत्रभिन्नवृत्तान्तरूपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थायि जायेत सदलंकृति ॥
न्यूनमप्यत्र यैः केशिचदंगैः काव्यं न दुष्यति ।
यद्युपात्तेषु सम्पत्तिराराधयति तद्विदः ॥
गुणतः प्रागुपन्यस्य नायकं तेन विद्विषाम् ।
निराकरणमित्येष मार्गः प्रकृतिसुन्दरः ॥
वंशवीर्यश्रुतादिनि वर्णयित्वा रिपोरपि ।
तज्जयान्नायकोत्कर्षणवर्णनञ्च धिनोति नः ॥²²

²¹ Joshi, K. L., Ed., *Agni Mahāpurāṇa*, Vol. 2, pp. no. 337-338

²² Daṇḍin, KD, I.14 to 22

A ‘*Sarga-bandha*’ is a ‘*Mahākāvya*’. Its characteristics are discussed here. Its beginning is either a blessing or a dedication or an indication of the contents. It has its source either in a story told in the *Itihāsa* or other good material. It deals with the fruit (goal) of the four kinds (*Dharma*, *Artha*, *Kāma* and *Mokṣa*). It has a great and generous person as the hero. It is embellished with descriptions of cities, oceans, hills, the seasons, the moonrise, the sunrise, of sport in the garden and of the sport in the waters, of drinking scenes, of festivals, of enjoyment (love), of separation (of lovers), of (their) marriage and (their) nuptials and birth of princes, likewise of consultation with the ministers of sending messengers or ambassadors of journeys (royal progress), of war and the hero’s victories; dealing with these at length and being full of *Rasa* (flavor) and *Bhāva* (suggestion): with *sargas* which are not very lengthy and which are well-formed with verse measures pleasing to the ear; everywhere dealing with a variety of topics (in each case ending each cantos in a different metre). Such a poem being well-embellished will be pleasing to the world at large and will survive several epochs (*kalpas*). A poem does not become unacceptable even when some of these parts are wanting if the poem is pleasing to those who know how to judge. At first describing the hero by his good qualities and by that very description despising his enemies is naturally a beautiful method. After describing the lineage, prowess and scholarship etc., even of the enemy, the

excellence of the hero by his victory over such an enemy is in our opinion also pleasing.²³

Bhāmaha in his work *Kāvyaśālākāra* emphasized only two things i.e. form and matter. In his book, he gives the definition of *mahākāvya* as follows:

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।
अग्राम्यशब्दमर्थ्यं च सालङ्कारं सदाश्रयम् ॥
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।
पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥
चतुर्वर्गाभिधानेऽपि भूयसार्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥
नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधितस्या ॥
यदि काव्यं शरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक्तस्य न मुघादौ ग्रहणस्तवौ ॥²⁴

“*Sargabandha* means *Mahākāvya*, It is so called because it is composed in *Sargas*. It is large and describes significant events in the lives of great men and women. Vulgar expressions have no place in it. It is full of graceful thoughts and ideas, embellished with figures of speech and described good and dignified characters. Besides, it abounds in the description of conference for discussion between the kings and their ministers, sending of the messengers, wars, victory of the hero, etc. It contains five *Sandhis* - *Mukha*, *Pratimukha*, *Garbha*, *Vimarśa* and *Upasamhāra*, the stages

²³ *Ibid*

²⁴ Bhāmaha, KL, I. 19 to 23.

sowing the development of the narrative. Its understanding and appreciation do not demand lengthy explanatory commentaries. In other words, it is written in a simple, lucid and intelligible style. Though it describes all the four *Purusarthas*- *Dharma*, *Artha*, *Kāma* and *Mokṣa*, it lays more stress on the *artha*. It is in accord with the natural state of the movable and immovable world, besides being rich in all sentiments. The *mahākavi* should be careful in not describing the death of hero. For, the hero is expected to occupy and influence the *mahākāvya* from its beginning right up to its end.²⁵

Viśvanātha has given the following definition of *mahākāvya* in his *Sāhityadarpaṇa*:

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः।
 सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः॥
 एकवंशभवा भूपाः कुलजा बहवोऽपि वा।
 शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते॥
 अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः।
 इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम्॥
 चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत्।
 आदौ नमस्कियाशीर्वा वस्तुनिर्देश एव वा॥
 क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम्।
 एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः॥
 नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह।

²⁵ Lele, W. K, *Bhāmaha's Kāvyaśāhikāra : A Stylistic and Methodological Study*, pp.95-96

नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ॥
सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ।
संध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ॥
प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ।
सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ॥
रणप्रयाणोपयममन्त्रपुत्रोदयादयः ।
वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ॥
कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ।
नामास्य सर्गोपादेयकथया सर्गनाम तु ॥ VI.315-325²⁶

“The classical age of Sanskrit literature generally known as the Golden Era, which is identified with the Post-Gupta period of Indian history, brought out some of the best literary creations. The *Mahākāvya* (epic) form of literature with its themes based on *Paurāṇic* or historical episode and containing all the essential features of poetic embellishment was a product of this age. Benevolent monarchs, who themselves were endowed with literary talent, encouraged such poetic writings. About the same period, various works on poetics, defining and illustrating the various forms of literary embellishments, were also written. It is difficult to say whether the *mahākāvyas* set the pace for patricians or the poets followed the prescriptions of such literary manuals. It would be safer to presume that a constant interaction between

²⁶ Viśvanātha, SD, VI.315-325

literary critics and poets, each influencing the other, was responsible for the growth of a healthy tradition.”²⁷

S.B. Raghunathcharya criticizes those who believe that Sanskrit is a dead language. Therefore he states:

“Many people believe firmly that Sanskrit is a tradition bound one and reforms or innovations are not acceptable to it. Based on this belief they conclude that Sanskrit literature has no relevance to the present day society, over the centuries, Sanskrit remained unchanged without bothering about the tremendous changes that are taking place in the society and that is why the number of writers in Sanskrit is fast dwindling.”²⁸

He further remarks:

“Sanskrit is the oldest living language in the world. Some ill informed tend to dismiss it as a dead language. But Sanskrit is even today rich and dynamic. There are number of scholars who are enriching it with their master pieces.”²⁹

However, with the passage of time the modern poet has changed the definition of *mahākāvya*. Hiralal Shukla writes:

“A great change came over Sanskrit literature after the middle of the 18th century. The style and the subject matter of poetry equally changed. The way of writing became more varied and natural, and bit by bit, the bondage of heroic couplet was

²⁷ Swāmināthan, C.R., Kumāradāsa, p.9

²⁸ Raghunāthcārya, S.B., *Modern Sanskrit Literature Tradition and Innovations*, p. 1

²⁹ *Ibdi*, p. i

shaken off. Writers again began to reveal in country life and beautiful scenery and mountains.”³⁰

Hence, we can see that modern poets have accepted new style to compose *mahākāvya*, following the definition of ancient rhetorician. Modern *mahākāvya* is invaluable gem in the field of Sanskrit. Therefore, there is more scope for research in this field. Rabindra Kumar Panda writes:

“The substantial growth both qualitative and quantitative of *mahākāvya* has widened the scope of study and research in Sanskrit. The study of Sanskrit *mahākāvya* of modern period is an interesting exercise to understand the human values preached by the poets through their *kāvyas*. The poets of modern period do not maintain the tradition for the sake of tradition. They do feel the literary value of this type of long composition, which gives enough scope for displaying one’s creative genius and bringing together many interesting things. They have been striving hard to preserve the language which is perishing day by day by making continuous efforts in composing literature in various forms.”³¹

Having studied the views of all the ancient rhetoricians, Rahas Vihari Dwivedi has given the following definition:

सर्गेवृत्तैश्च बद्धं सहृदयहृदयाह्लादिशब्दार्थरम्यं
संवादैश्चोच्चशिल्पैः सततरसमयं ग्रन्थिमुक्तं समृद्धम् ।
पात्रं स्याद् यस्य मुखं परमगुणयुतं लोकविख्यातवृत्तं

³⁰ Shukla, H. L. *Modern Sanskrit Literature*, pp.6-7

³¹ Panda, Rabindra, K., *Essays on Modern Sanskrit Poetry*, p. 22.

भव्यं लोकस्वभावं महदपि महतां तन्महाकाव्यमास्ते ॥³²

Rajendra Mishra has also given the modern definition of *mahākāvya* as follows:

सर्गबन्धो महाकाव्यं लोकवन्द्यजनाश्रयम् ।
ख्यापयद् विश्वबन्धुत्वं स्थापयद् विश्वमङ्गलम् ॥
नायकस्तत्र देवस्स्यात्प्रजाबन्धुरथो नृपः ।
चारुचर्योऽथवा कोऽपि सज्जनश्चरितोज्ज्वलः ॥
प्रातस्सन्ध्यानिशीथेन्दु- भास्करोदयतारकाः ।
वनोद्याननदीसिन्धु- प्रपाताद्रि- बलाहकाः ॥
ग्रामाश्रम- पुरागम- दुर्ग- सैन्यरणोद्यमाः ।
पुत्रजन्मादिवृत्तान्ताः पामरावाससंकथाः ॥
इतिवृत्तानुरोधान्तु वर्णनीया न वाऽन्यथाः ।
प्रसह्य वर्णने तेषां न च तृप्तिर्न वा यशः ॥
यच्छिवं यच्च सत्यं स्यादथवा लोकमङ्गलम् ।
वर्णनीयं प्रकल्प्यापि कथांशीकृत्य सादरम् ॥
सर्गा अष्टाधिकाः सन्तु कथाविस्तृतिसम्मताः ।
अष्टत्रिगुणतां यावत्सर्गसंख्या प्रतीयसी ॥
नोद्वेगः कविना कार्यः पाठकानां रसात्मनाम् ।
सर्गसंख्यादिविस्तारैर्वर्णनैर्वाऽनपेक्षितैः ॥
लोकवृत्तं न हातव्यं मूलवृत्तोपकारकम् ।
लोकचित्रणगर्भं हि महाकाव्यं महीयते ॥
त्रयाणां पुरुषार्थानां कश्चिदेको भवेद् ध्रुवम् ।
महाकाव्यफलं रम्यं धर्मकामार्थसम्मतम् ॥
शृङ्गारवीरशान्तानां कश्चिदन्यतमो रसः ।
सयत्नमङ्गीकर्तव्यः कविना प्रतिभावता ॥

³² Dwivedi, Rahas Vihari, *Sanskrit Mahākavya Kā Samālochanātmak Adhyayan*, p.9

छन्दोऽलङ्कारसन्दर्भा भूरिवैविध्य-मण्डिताः ।
महाकाव्ये प्रयोक्तव्याः भावुकानां हि तुष्टये ॥
लोकोत्तरगुणादर्शः पुरुषो नायको भवेत् ।
महीयसी पुरन्ध्री वा नात्र कार्या विचारणा ॥
कथावैशिष्ट्यमालक्ष्य समग्रं नायकस्य वा ।
करणीयं महाकाव्यस्याभिधानं यशस्करम् ॥³³

Having seen the observations given above we conclude that *mahākāvya* must follow some specific criteria which were given by the earlier rhetoricians. Therefore, M. Krishnamachariar very briefly states:

“A *mahākāvya* is a writing of considerable length, varying description and elaborate construction, embracing narrative, theological or historical and is divided into *Sargas* or Cantos for convenience of narration.”³⁴

V. Major characteristics of Mahākāvya

Mahākāvya is generally different from the other types of poem i.e. *Satakakāvya*, *Khaṇḍakāvya*, *Laghukāvya* and so on. Therefore ancient rhetoricians laid emphasis on the definition of *mahākāvya*. Let us discuss major factors, which constitute a *mahākāvya* in details.

I. Plot or Source (*Vastu*)

(1) According to Daṇḍin, the subject matter of the *mahākāvya* should be taken from the history or other good sources. He says:

³³ Mishra, Rajendra, *Kāvyaśāshtriya Manadanda Evam Sanskrit- Navalekhan*, in Drk pp. 24-25

³⁴ Krishnamachariar, M., *op.cit.*, p. 81

इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।³⁵

(2) Viśvanātha says that the theme of the *mahākāvya* should be related to the history or noble person;

इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ।³⁶

II. Cantos or (*Sarga*)

Almost all the rhetoricians are of the same opinion about the division of cantos. They say that *mahākāvya* should be divided at least into eight cantos or more than that. But it should not be less than eight cantos.

(1) According to Viśvanātha:

सर्गबन्धो महाकाव्यं ।³⁷

नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ।

नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ॥³⁸

(2) Bhāmaha has not fixed the boundary line of *mahākāvya*. He only suggests *mahākāvya* should be big in size:

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।³⁹

(3) According to Rajendra Mishra:

सर्गबन्धो महाकाव्यं ।

सर्गा अष्टाधिकाः सन्तु कथाविस्तृतिसम्मताः ।

अष्टत्रिगुणतां यावत्सर्गसंख्या प्रतीयसी ॥⁴⁰

³⁵ Daṇḍin, KD, I.15

³⁶ Viśvanātha, SD, VI.317

³⁷ Viśvanātha, SD, VI.315

³⁸ *Ibid*, VI.320

³⁹ Bhāmaha, KL, I. 19

⁴⁰ Mishra, Rajendra, op.cit., p.24-25

III. Hero (*Nāyaka*)

(1) According to Daṇḍin, the hero should be great and clever:

चतुरोदात्तनायकम् ।⁴¹

(2) Viśvanātha defined in *Sāhityadarpaṇa* that hero should be endowed with the many qualities like valorous and possessing the qualities of *Dhīrodātta*:

.....तत्रैको नायकः सुरः ।

सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥

एकवंशभवा भूपा कुलजा बहवोऽपि वा ।⁴²

(3) Dhanañjaya writes about the qualities of a hero:

“The hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute and young; endowed with intelligence, energy, wisdom, skill in the arts, pride, heroic and mighty, vigorous, familiar with the codes, and a just observer of laws.”

अधिकारः फलस्वाभ्यमधिकारी च तत्प्रभुः ।⁴³

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।

रक्तलोकः शुचिर्वाग्मी रूढवंश स्थिरो युवा ॥

बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।

शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥⁴⁴

⁴¹ Daṇḍin, KD, I. 15

⁴² Viśvanātha, SD, VI.315-316

⁴³ Dhanañjaya, DR, I.12

⁴⁴ *Ibid.*, DR, II.1-2

(4) Bhāmaha in his *Kāvyaalāṅkāra*, describes that hero belong to the great race:

नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः॥⁴⁵

(5) Rajendra Mishra says that hero should be a divine being, a king or a noble man good by character:

नायकस्तत्र देवस्स्यात्प्रजाबन्धुरथो नृपः ।

चारुचर्योऽथवा कोऽपि सज्जनश्चरितोज्ज्वलः ॥⁴⁶

The hero as the principal character of the *Mahākāvya* can be classified into four types and they are *Dhīrodātta*, *Dhīroddhata*, *Dhīralalita* and *Dhīraprasānta*.

धीरोदात्तो धीरोद्धतस्तथा धीरललितश्च ।

धीरप्रशान्त इत्ययमुक्तः प्रथमश्चतुर्भेदः॥⁴⁷

Dhīrodātta: The self-controlled and exalted hero (*Dhīrodātta*) is of great excellence, serious forbearing, not boastful, resolute, with self-assertion, reserved and firm of purpose.

महासत्त्वोऽतिगम्भीरः क्षमावानविकल्थनः ।

स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः ॥⁴⁸

Dhīroddhata: The self-conceited and vehemently assertive hero is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible and boastful.

दर्पमात्सर्यभूयिष्ठो मायाच्छद्मपरायणः ।

धीरोद्धतस्त्वहङ्कारी चलश्चण्डो विकल्थनः ॥⁴⁹

⁴⁵ Bhāmaha, KL, I.19

⁴⁶ Mishra, Rajendra, op.cit., pp. 24-25

⁴⁷ Viśvanātha, SD, III.31

⁴⁸ Dhanañjaya, DR, II.4

⁴⁹ *Ibid*, II.5

Dhīralalita: The self-controlled and the light-hearted hero (*Dhīralalita*) are free from anxiety, fond of arts (songs, dance etc), happy and gentle.

निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः।⁵⁰

Dhīraprasānta: The self-controlled and calm hero (*Dhīraprasānta*) is a Brāhmaṇa or the like, possessed of the generic merits of a hero.

सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः।⁵¹

IV. Sentiment (*Rasa*)

Sentiment is also one of the prominent elements of a *mahākāvya*. Without a sentiment, we cannot imagine the constitution of *mahākāvya*. On the other hand, Viśvanātha considered sentiment as the soul of poetry.

(1) Viśvanātha writes about sentiment in his *Sāhityadarpaṇa*;

शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥

अङ्गानि सर्वेऽपि रसाः.....।⁵²

(2) Daṇḍin says that flow of sentiment in *Mahākāvya*, is to be continued from beginning up to end;

रसभावनिरन्तरम् ।⁵³

(3) Rajendra Mishra says that one sentiment i.e. *Śṛṅgāra*, or *Vīra* or *Śānta* should be a major sentiment of the *mahākāvya*;

शृङ्गारवीरशान्तानां कश्चिदन्यतमो रसः।⁵⁴

⁵⁰ *Ibid*, II.3

⁵¹ *Ibid*, II.4

⁵² Viśvanātha, SD, VI.316-317

⁵³ Daṇḍin, KD, I.18

⁵⁴ Mishra, Rajendra, op.cit, pp. 24-25

V. *Sandhi*

Sandhi is also one of the major elements of *mahākāvya* and hence all the rhetoricians emphasize on *Sandhi* and discussed about its characteristic in their books:

According to Daṇḍin, the *Mahākāvya* should be well arranged by *Sandhi*:

सुसन्धिभिः।⁵⁵

According to Bhāmaha, *mahākāvya* should consist of *Sandhi*:

पञ्चभिः सन्धिभिर्युक्तं।⁵⁶

According to Viśvanātha, *mahākāvya* should consist of all the *Sandhis* those are found in Drama:

सर्वे नाटकसंघयः।⁵⁷

Dhanañjaya described in his book *Daśarūpaka*. The five main *sandhis* are, ‘*Mukha*’, ‘*Pratimukha*’, ‘*Garbha*’, ‘*Avamarśa*’ and ‘*Nirvahana*’.

1. *Mukha*: - *Mukha* is the origination of the germ giving rise to various purpose and sentiments; it has twelve subdivisions, because of its connection with the *Bīja* and *Ārambha*.

मुखं बीजमुत्पत्तिर्नार्थरससम्भवा।

अङ्गानि द्वादशैतस्य बीजारम्भसमन्वयान्॥⁵⁸

2. *Pratimukha*: - It is the development of the germ in accordance with its quality of being perceptible or not perceptible in turn.

⁵⁵ Daṇḍin, KD, I.18

⁵⁶ Bhāmaha, KL, I.20

⁵⁷ Viśvanātha, SD, VI.317

⁵⁸ Dhanañjaya, DR, I.24

लक्ष्यालक्ष्यतयोद्भेदस्तस्य प्रतिमुखं भवेत् ॥⁵⁹

3. *Garbha*: - *Garbha* is the quest for the germ, which is pinpointed and lost by turns. In it, there should be the prospect of success.

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः।

पताका स्यान्न वा स्यात्प्राप्तिसंभवः ॥⁶⁰

4. *Avamarśa*: - *Avamarśa* is that group of subdivisions of the junctures in which one stops to reflect because of anger or passion or temptation, and which has as its subject the germ (*Bīja*) that has been unfold in the development.

क्रोधेनावमृशेद्यत्र व्यासानाद्वा विलोभनात्।

गर्भनिर्भिन्नबीजार्थः सोऽवमर्श इति स्मृतः ॥⁶¹

5. *Nirvahaṇa*: - *Nirvahaṇa* is that juncture in which what occurs the opening (*mukha*) and in other junctures and that which contained the germ and were disturbed in due order, all are brought together to one end.

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम्।

एकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥⁶²

VI. Minor Characteristics of a Mahākāvya

⁵⁹ *Ibid*, I.51

⁶⁰ *Ibid*, I.36

⁶¹ *Ibid*, I.43

⁶² *Ibid*, I.48

Every rhetorician has discussed and laid emphasis on figures of speech, metres, various descriptions, and so on, as a minor character of the *mahākāvya*. They have also explained how these are necessary to compose *mahākāvya*.

I. Metre (*Chanda*)

Metre is an important organ of the *mahākāvya*. Without metres constitution of poetry is impossible. No one can chant properly the verses without metres. Early rhetoricians have narrated proper application of the metres. According to Daṇḍin, metres should be melodious in singing as well as hearing.

श्रव्यवृत्तैः।⁶³

Further, he says that the *mahākāvya* should end with different metres:

सर्वत्र भिन्नवृत्तान्तरूपेत्।⁶⁴

According to Viśvanātha, *Sarga* or canto should be consisting of metre, but at the end of the poem, a poet should change the metre:

एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः।⁶⁵

According to Rahas Vihari Dwivedi, *mahākāvya* should comprise of metres.

वृत्तैश्च बद्धैः।⁶⁶

According to Rajendra Mishra, a *mahākāvya* should be adorned with various kinds of metres as well as figures;

छन्दोऽलङ्कारसन्दर्भा भूरिवैविध्य-मण्डिताः।⁶⁷

II. Figures of Speech (*Alaṅkāra*)

⁶³ Daṇḍin, KD, I.18

⁶⁴ *Ibid.*, I.19

⁶⁵ Viśvanātha, SD, VI.319

⁶⁶ Dwivedi, Rahas Vihari, p.9

⁶⁷ Mishra, Rajendra, op.cit., pp. 24-25

The early rhetoricians like Bhāmaha and Daṇḍin hold the same view that poetry should be adorned with figures of speech.

According to Bhāmaha, it should be adorned with ornaments:

सालङ्कारम् ।⁶⁸

According to Daṇḍin the poetry should be adorned with ornaments:

अलंकृतमसंक्षिप्तम् ।⁶⁹

III. Description (*Varṇana*)

Various descriptions like cities, sun, moon, ocean, mountain, seasons, day, night, rise of sun, separation of lovers, enjoyment and so on, play an important role in *mahākāvya* to attract the readers. It captures the minds of readers beginning up to the end. It introduced about proper incident and situation, which were occurring in life of hero or heroine in the *mahākāvya*. Earlier rhetoricians like Daṇḍin, Viśvanātha, Bhāmaha et al. also speak about importance of description and hence, they also discuss about various types of narration in their definitions of *mahākāvya*.

Daṇḍin says that description of city, ocean, hills, the seasons, the moonrise, the sunrise etc. are necessary in *mahākāvya*;

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनेः ।

उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥

विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥⁷⁰

⁶⁸ Bhāmaha, KL, I.19

⁶⁹ Daṇḍin, KD, I.18

⁷⁰ *Ibid*, I.16-17

Viśvanātha in his *Sāhityadarpaṇa* says that the description or narration of evening, rising of sun, morning, noon, festivities of drinking etc. should find place in epic. The *mahākāvya* becomes interesting for the descriptions.

संध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः॥

प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः।

संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः॥

रणप्रयाणोपयममन्त्रपुत्रोदयादयः।

वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह॥⁷¹

Rajendra Mishra also holds the same view. It is already given in the definition.⁷²

VI. Some well known classical Sanskrit Mahākāvyas

I. RAGHUVAMŚAM

Raghuvaṃśam is an important *mahākāvya* of Sanskrit literature written by the great poet Kālidāsa. It is very well known, interesting and idealistic poem following the characteristics of *mahākāvya*, which were given by the ancient rhetoricians. This *mahākāvya* is divided into 19 cantos describing the lineage of Raghu. The poet gives appropriate titles. This *mahākāvya* begins with the prayer to the lord Śiva and Pārvatī. It is consisting of different metres, at the end of the canto; we can find the variety of metres. The poet in last verse of every canto indicates the subject matter of next canto. The poet has used both figures of speeches i.e. *Śabdālankāras* and *Arthālankāras*, so that readers enjoy this *mahākāvya* from beginning to end. It is an outstanding *mahākāvya* covering the life span of great kings of Raghu race viz. Dilipa, Raghu, Daśaratha, Rāma and so

⁷¹ Viśvanātha, SD, VI.322-324

⁷² Mishra, Rajendra, pp. 24-25

on. The main sentiment is *Vīra* while *Śānta*, *Karuṇa* and *Adbhuta* are the minor sentiments. It is full of catholicity of love but its end is sad. Some of the well-known verses are cited here:

तस्याः खुरन्यासपवित्रपांसुमपांसुलानां धुरि कीर्तनीया ।
मार्गं मनुष्येश्वरधर्मपत्नी श्रुतेरिवार्थं स्मृतिरन्वगच्छत् ॥ २.२
पुरस्कृता वर्त्मनि पार्थिवेन, प्रत्युद्गता पार्थिवधर्मपत्न्या ।
तदन्तरे सा विरराज धेनुर्दिनक्षपामध्यगतेव सन्ध्या ॥ २.२०
कामं नृपाः सन्तु सहस्रशोऽन्ये, राजन्वतीमाहुरनेन भूमिम् ।
नक्षत्रताराग्रहसंकुलापि ज्योतिष्मती चन्द्रमसैव रात्रिः ॥ ६.२२
सञ्चारिणी दीपशिखेव रात्रौ, यं यं व्यतीताय पतिंवरा सा ।
नरेन्द्रमार्गाद्विह्वलप्रपेदे, विवर्णभावं स स भूमिपालः ॥ ६.६७

II. KUMĀRASAM̐BHAVAM

Kumārasambhavam is a *mahākāvya* written by Kālidāsa consisting of 18 cantos, but there is difference of opinion regarding the number of cantos. This *mahākāvya* begins with the description of Himālaya Mountain. The hero of this *mahākāvya* is lord Śiva who has the quality of Dhīrodātta while Pārvatī is described as a heroine, mother of this universe. In this *mahākāvya* the poet has depicted divine love, happiness and its hardship. Kumara is the son of Śiva and Pārvatī who is born with the purpose of slaying demon and protect the universe. It is a medium size of *mahākāvya*. Each canto are adorn with the suitable titles. The main sentiment of this *mahākāvya* is *Śṛṅgāra* while *Karuṇa*, *Raudra* and *Adbhuta* as subordinate. It is very complicated to decide, from which, the author has derived the theme of this *mahākāvya*, yet some rhetoricians believe that this

subject matter is derived from the different *Purāṇas*. This *mahākāvya* is included in the list of the five well-known *mahākāvyas* of Sanskrit literature.

Some examples are as under:

पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः।

लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ॥ ३.३९

हरस्तु किञ्चित् परिलुप्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः।

उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥ ३.६७

त्वमेव तावत् परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः।

वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च ॥ ५.६७

III. KIRĀTĀRJUNĪYAM

Kirātārjunīyam is composed by Bhāravi. It is divided into 18 cantos and 1040 verses. Because of its charm, simplicity of language and lucid manner this *mahākāvya* is counted among the best five *mahākāvyas*. The theme of this *mahākāvya* is taken from the *Vanaparva* of the *Mahābhārata*. The poet did not give the title of the canto, but he has given some hints regarding next canto at last verses of each canto. The story of *mahākāvya* begins from the defeat of Pāṇḍavas in gambling and rendering in forest, where Yudhiṣṭhira appointed a spy to know the routine life of Duryodhana. Then, collecting the information regarding Duryodhana's activity a spy has come and informs to Yudhiṣṭhira. From here, the first canto begins. This *mahākāvya* ends with pleasure of Śiva seeing the courage of Arjuna. The main sentiment of this *mahākāvya* is *Vīra* and in some places we can find *Sambhoga Smṛgāra* as subordinate. The subject matter of this *mahākāvya*

is known yet, because of innovating style of the poet, the epic becomes very popular.

Some examples are given here:

अवन्ध्यकोपस्य विहन्तुरापदां भवन्ति वश्याः स्वयमेव देहिनः।

अमर्षशून्येन जनस्य जन्तुना न जातहार्देन न विद्विषादरः॥ १.३३

सहसा विदधीत न क्रियामविवेकः परमापदां पदम्।

वृणुते हि विमृश्यकारिणं गुणलुब्धाः स्वयमेव सम्पदः॥ २.३०

IV. ŚĪSUPĀLAVADHA

Māgha's *Śīsūpālavadha* is divided into 20 cantos and 1650 stanzas. The indication has been given of the theme of the next canto at the end of every canto. The structure of the *Śīsūpālavadha* fits perfectly to the structure of a *mahākāvya*, and hence it is listed in the best five renowned *mahākāvyas*. Each canto is consisting of average fifty to fifty-one stanzas not more than that. The poet has used only one metre in each canto but at the end of the canto, the poet has changed the metre. The theme of this *mahākāvya* is based on the *Sabhāparva* of the *Mahābhārata*. It begins from the anxiousness of Indra regarding *Śīsūpāla*. It is ending with the slaying of *Śīsūpāla* by Krishna. The hero of this epic is Krishna. He is a divine character possessing all the qualities of a hero i.e. *Dhīrodātta*. The main sentiment of this *mahākāvya* is *Vīra* while *Smṛgāra*, *Bibhatsa*, *Hāsyā* and *Raudra* are found as subsidiary. It is full of descriptions.

Some examples are given below:

उदासितारं निगृहीतमानसैर्गृहीतमध्यात्मदृशा कथंचन।

बहिर्विकारं प्रकृतेः पृथग् विदुः पुरातनं त्वां पुरुषं पुराविदः॥ १.३३

मधुरया मधुबोधित माधवी-मधुसमृद्धिसमेधितमेधया ।

मधुकराङ्गनया मुहुरुन्मद-ध्वनिभृता निभृताक्षरमुज्जगे ॥ ६.२०

V. NAIṢADHĪYA-CARITAM

A great poet, Shriharsh has composed *Naiṣadhīya-Caritam*. He was the son of Shreehira and Mammaladevi. Therefore, he has mentioned the names of his parents at the end of each canto in *Puṣpikā*. It is consisting of 22 cantos. The theme of this *mahākāvya* is taken from the *Āraṇyakaparva* of the *Mahābhārata*, but by the intellectual power the poet has made some innovations as per requirement relating to the theme. His father was very learned person in the assembly of king Vijayachandra of *Kānyakubja*. The main sentiment of this *mahākāvya* is *Śṛṅgāra* while *Vīra*, *Hāsyā* and *Karuṇā* are there as subordinate. More than 19 metres are used in this *mahākāvya*. Seven cantos are consisting of only *Upajāti* meter and hence, we can conclude that *Upajāti* is a very favourite metre of the poet.

Some examples are given below:

अहो अहोभिर्महिमा हिमागमेऽ-

प्यभिप्रपेदे प्रति तां स्मरार्दिताम् ।

तपर्तुपूर्तावपि मेदसां भरा

विभावरीभिर्विभराम्बभूविरे ॥ १.४१

नलिनं मलिनं विवृण्वती, पृषतीमस्पृशती तदीक्षणे ।

अपि खञ्जनमञ्जनाञ्चिते विदधाते रुचिगर्वदुर्विधम् ॥ २.२३

Thus there are many great poets and great *mahākāvyas* in the classical Sanskrit literature. It is not possible here to discuss about them. Just to maintain the sequel

we noted about few ones. In the following pages we will proceed to discuss about the *mahākāvyas* based on the *Rāmāyaṇa* the most influential and inspiring epic of the world.

CHAPTER – II

MAHĀKĀVYAS BASED ON THE RĀMĀYAṆA

Vālmīki's *Rāmāyaṇa* is undoubtedly a superb poem of high literary value. The *Rāmāyaṇa* is the great grand epic of ancient India. It is the first poetical work of purely human origin. It is the mirror of the highest ideals of Hindu culture and civilization. It is written by Maharshi Vālmīki. The whole story revolves around Lord-Rāma – the king of Ayodhyā and how he defeated the demon king Rāvaṇa. It is about the victory of good over evil. The original manuscript was written in Sanskrit. Later on, Saint Tulsīdāsa wrote it in the form of poetry in Hindi. Kāmban has written it in Tamil in South India while Kīrtivāsa has written it in Bengali. This epic teaches us truthfulness, obedience, honesty, devotion, sacrifice, and commitment. Modern poets have written many *mahākāvyas* on the theme of the *Rāmāyaṇa*. Brief descriptions about all those *mahākāvyas* are given below.

II.1 URMILĪYAM-MAHĀKĀVYAM

Urmilīyam-mahākāvyam (UM) is composed by Narayana Shukla in 1973. The poet has given the information about himself through the verses at the end of the epic:

शरदर्तुनन्दैकमिते सुसंवत् चैत्रे सिते द्वादशिके तिथौ श्रीः।

श्रिताजिकुक्षेः कमलेशशुक्लात् नारायणोऽभूच्छमिनो द्विजाग्र्यात्॥

प्रान्तोन्तरे देवरिया जिलाया खोण्डाऽमिधे संवसथे निवासी।

सोऽहं व्यधां काव्यमिदं नगाक्षि शून्याक्षिके विक्रमराज्यवर्षे॥

UM is divided into 17 cantos on the life span of Urmilā who is the wife of Lakṣmaṇa. The heroine of this epic is Urmilā. Maithili Sharana Gupta takes the theme of this *mahākāvyā* for the Sāketa poem, which is composed in Hindi. This

epic consists of various descriptions of Janakapurī, birth of Urmilā, birth of Sītā, marriage of Urmilā with Lakṣmaṇa, arrival in Ayodhyā, Rāma's departure for forest, birth of Lava and Kuśa, birth of Chandraketu, marriage of Chandraketu, victory over the king of Kuru, ruler of Aṅgada on the kingdom of Aṅgadiya who is brother of Chandraketu and so on.

The language of this epic is very simple and lucid. Original work is not available to me. This above information is taken from the book *Sanskrit Mahākāvyaon kā Samālochanātmaka Adhyayan*⁷³, written by Rahash Vihari Dwivedi. Some examples of this epic are as under:

Description of the life of common people in poet's word:

कृषौ रताः कर्षकराः सभृत्या लुनन्ति शष्पानि मृदं कृषन्ति ।
चयन्ति घासान् मृदुगायनास्ते गदन्ति हास्यानि मिथः सुखानि ॥

Description of cows in the season of monsoon:

मेघाच्छन्ने नभसि पवनो रुढतोयः प्रवाति
चुम्बत्याशां रविरपि भयात् क्षीणकान्तिं प्रतीचीम् ।
गावो वत्सा विकृतवदना वेपमानाः स्ववासं
क्लिन्नाः पान्थाः झटिति शरणं याचमानाः प्रयान्ति ॥

II.II SĪTĀ-CARITAM

Sītā-caritam (SC)⁷⁴ is an important *mahākāvya* in modern Sanskrit Literature. Rewa Prasad Dwivedī has composed SC in 1975. The poet is well known among the Sanskritists both as an outstanding poet and as an erudite scholar. He was born in 1935 at Nadanera village situated in the bank of the holy river Narmada also

⁷³ Rahash Vihari Dwivedi, *Sanskrit Mahākāvyaon kā Samālochanātmaka Adhyayan*, pp.402

⁷⁴ Dwivedi, Rewa prasad, *Sītā-caritam*, 1975

known as Reva near Bhopal of Madhya Pradesh. He lost his parents Pt. Narmada Prasad and Shrimati Laksmi Devi at the age of eight. After completing his primary education in Madhya Pradesh, he went to Varanasi with an aim to learn Sanskrit language and literature. After completing his education, he was appointed as a lecturer in Sanskrit Mahavidyalaya in Banaras Hindu University. He attained very high proficiency not only in literature and poetics, but also in different branches of Indian philosophy.

SC is based on the *Uttarakāṇḍa* of the *Rāmāyaṇa* i.e. later life of Sītā. It comprises of 10 cantos and 692 verses. The poet has given the title to each canto. The titles of cantos are as under:

Canto	Verses	Title
I	68	राष्ट्रपतिनिर्वाचनम्
II	60	जानकीकौलीनम्
III	69	जानकीपरित्यागः
IV	72	साकेतपरित्यागः
V	71	कुमारप्रसवः
VI	71	जानकीमुनिवृत्तिः
VII	63	विद्याधिगमः
VIII	70	कुमारायोधनम्
IX	66	मातृप्रत्यभिज्ञानम्
X	82	समादिमाङ्गल्यम्

The *Mahākāvya* begins with the following verses:

विभूष्य पौलस्त्यशिरोमिरैश्वरं

वपुर्भुवं, तत्सुतया तथा निजम् ।
वनव्रतान्ते भगवान् रधूद्वहः
सहानुजाभ्यां नगरं स्वमीयिवान् ॥ १.१
स रामनामा भगवान् स मानव-
स्तथा च कश्चिद् भरतेतिनामभाक् ।
विनिर्ममाते मिलितौ, हिमाचलो
महोदधिश्चापि यथाऽऽर्यभूमिकाम् ॥ १.२

The first canto begins with the praise and glory of Rāma while he had come back to Ayodhyā along with his wife Sītā and brother Lakṣmaṇa, after completing his fourteen years of 'Vanavāsa'. The second canto opens with the happiness of Rāma seeing the natural beauty from the window. A spy came to him and informed to Rāma about the public rumors about Sītā. Having heard from him about her, Rāma lost his consciousness and thought about his duty. He knows about the purity of Sītā though for the happiness of public, he decided to leave Sītā in the forest. Having heard the decision of Rāma, everyone was worried about Sītā. Here ends the second canto of the poem. The third canto begins with lamentation of Sītā in front of Rāma. Rāma ordered his brother Lakṣmaṇa to leave Sītā in the forest.

The fourth canto begins with meeting of Sītā and her sister Urmilā in which her miserable condition described, which leads to *Karuṇarasa*. Having seen the condition of Sītā her three sisters were ready to go with her but Sītā did not give permission to them. Pursuing the order of Rāma, Lakṣmaṇa leaves Sītā in the forest. In the fifth canto, having left Sītā in the forest Lakṣmaṇa returned. Here we find the description of forest. Then difficulties of Sītā in forest, her pregnancy, birth of her two children and meeting of Vālmīki etc. are described in fifth canto.

In the sixth canto the beauty of her children, beauty of Vālmīki's *Āshrama* and nourishment of her children with difficulties are described in *Karuṇarasa*. The seventh canto deals with the narration of *Upanayana* ceremony of Lava and Kuśa. After completing ceremony of Lava and Kuśa, Sītā sent them to Vālmīki for their education. On other side, Rāma performed *Aśvamedha* sacrifice and leaves the horse in the country. After completing his education both Lava and Kuśa move in the forest and see the notice hanging on the neck of the horse. Having seen they caught the horse and keep with them. Because of that the battle starts.

In the ninth canto, on the order of Vālmīki, children surrender their weapons and bow down to Rāma. Then the assembly was called by Rāma wherein he invited the poet. There Vālmīki argues about the purity of Sītā. Having heard the argument of Vālmīki, everyone realized their mistake along with family of Rāma. He appreciates the view of Vālmīki and starts searching for Sītā. The tenth canto deals with searching of Sītā and Sītā comes in front of Rāma. With folded hands she bows down to Rāma and with the permission of Rāma, Vālmīki and Vaśiṣṭha, she enters into the neather region. Here ends the poem with the following verse.

मातुः काम्याञ्चन सरसिजाभ्यां कृतिर्मेदर्पितेयं

यन्माध्वीकं व्रजति लिपितां विश्व-काव्य-प्रबन्धे ।

अर्थत्रैधं दलपरिमलोल्लासिनी केसरश्री-

धत्ते यत्र, श्रयति पदतां किञ्च सा हंसकोक्तिः ॥ १०.८२

The poet has described the beauty of Vālmīki's *āshrama*. Some examples of it are as under:

इह सनक-सनातना हि सर्वे मुनिशिशवो गिरिजारमाश्च कन्याः ।

शुकभरतभगीरथा युवानो मम पितरः स्थविराश्च हन्त सर्वे ॥ ६.१९

अधि-तमसमथाधि-गङ्गमस्मिन्नृषिकुलमस्ति समाधिनाशिताधि।

क्वनु खलु कविना स्वधाम कार्यमिति मतिरित्र हि निश्चितं प्रयाति॥ ६.२१

The poet has nicely portrayd various figures of speech like *Rūpaka*, *Utprekṣā*, *Atiśayokti*, *Dīpaka*, *Vyatireka*, *Dīṣṭānta*, *Apanhuti*, *Nidarśanā*, *Viśama*, *Yamaka* and others. Let us see the example of *Dīṣṭānta*:

पूरुषोऽग्निपरमाणुरप्चितिः

सत्प्रियैव ननु तत्र, तां विना।

नाम-रूप-कलना-प्रसूरियं

संहितापि ननु कच्छपीपयः॥ ३.६४

Example of *Yamaka*:

कविरिमामुपकर्ण्य सरस्वती-

मतितरां विशदोऽभवदात्मनि।

अनुशयः कलुषस्य विनिष्क्रयः

सुजनताऽजन-तापरुचिश्च यत्॥ १०.६०

The poem contains many good sayings. Some verses are cited here to bring home the fact:

भवति विरलसंहतेः सदैव

द्युतिमहतोपि जनस्य शत्रुशातः।

इति वददिव दीपकं तमांसि

शिरसि बभार रवौ गतेऽस्तगर्भे॥ ७.५०

The main sentiment is *Karuṇa*, while *Vīra* and *Śṃgāra* are used as subordinate sentiments. An example of *Karuṇa* sentiment:

वरटामिव वारिदावली तरला साश्रुजला च सा सती।

भगिनीं न हि सस्वजे दृढं, क्व विषादे हृदयं प्रवर्तते॥ ४.७

Example of *Vīra Rasa*:

क्व रथाः क्व च मत्तेभाः क्व हयाः क्व च पत्तयः।

इति यत्र न योद्धारोऽबुध्यन्त कृतबुद्धयः॥ ८.२९

क्व तलं क्व जलं क्व द्यौः क्व ग्लौः क्वाग्निः क्व भानुमान्।

इति यत्र न धूलीनां पटले प्रत्यपद्यत॥ ८.३०

The poem is characterised by long compounds. The poet uses various figures of speech and metres. It is a small *mahākāvya* still it is an important contribution. It is available with Hindi translation. The poet selected Sītā as a heroine while Rāma, Lakṣmaṇa, Vālmīki and others are described as minor characters. Therefore, the poet goes against existing rules given by the poeticians like Viśvanātha. So the poet makes an innovation and gives rise to a new trend in Sanskrit Literature.

Let us see the example of *Gauḍī* style,

सुतयुगतनुकान्तिरूपसाम्यादतिशयभर्तुगतान्तरापि सैषा।

प्रतिदिननिजकृतत्यलग्ना लघु तु कदाचन सालसेक्ष्यतां नु॥ ६.४०

In the preface, Satkari Mukhopadhyaya writes:

“The philosophy of Indian life and the ideal of Indian polity have very well been depicted in the poem. To achieve his purpose the poet has re-adjusted and re-arranged the theme, but in doing so, he has only followed the path of the great poets like Kālidāsa and Bhavabhūti. He has also adduced new interpretations to some phenomena: as for instance, he interprets Sītā’s entering the womb of the earth as attaining to *avyutthāna samādhi* by Yoga and then being buried, according to the custom of the Indian Yogis, by the great sages as Vaśiṣṭha, Janaka, Vālmīki, etc. Sītā of this epic is not only the ideal of

devoted wife but she is a noble woman who is ready to sacrifice all her happiness even life, for the welfare of the universe.”⁷⁵

C.D. Deshmukha writes:

“The theme of the epic is well chosen and its presentation is competent. The poet has portrayed Sītā as a living and noble-souled character than Kālidāsa in his 14th Sarga of *Raghuvamśa*. The poet has shown all round skill in poetic art through the authority in Grammar, prosody, Ideal expression of emotions and the depth in thoughts. Really the goddess of learning appears to be performing dance on the tongue of the poet”⁷⁶

Abhiraja Rajendra Mishra writes in his research paper:

“सीताचरितम् निश्चय ही ध्वनिकार के निकष पर “तुल्यदेहवत्” काव्यसंवाद की कोटि में आता है। अतः वाल्मीकीय रामकथा का पुनरावर्तन करते हुए भी, कवि के वैयक्तिक प्रतिभाप्रकर्ष के कारण सर्वथा मौलिक प्रतीत होता है। इस महाकाव्य की गुणवत्ता को समीक्षित करते हुए प्रो. राधावल्लभ त्रिपाठी ने सर्वथा उचित लिखा है कि “उत्तरसीता” में प्रकरणवक्रता तथा प्रबन्धवक्रता सविशेष है। इसमें राष्ट्रदेवी के रूप में सीता का गरिमामय चित्र अंकित है।...उत्तरसीताचरितम् के सन्दर्भ में प्रो. त्रिपाठी का यह कथन भी अत्यन्त सटीक एवं मर्मस्पर्शी प्रतीत होता है- पूरी कथा की परिकल्पना और प्रस्तुति एक तेजस्वी और सबल राष्ट्र के निर्माण दृष्टि से यहाँ की

⁷⁵ *Ibid.* p. 8

⁷⁶ *Ibid.* p. 11

गई है। सीता अपने संकल्प, त्याग और मूल्यबोध से जिन तेजस्वी पुत्रों का चरित्र-निर्माण करती है, कवि उन्हें इस राष्ट्र का भविष्य देखता है।”⁷⁷

Sadasiva Dwivedi remarks:

“महाकाव्य में कवि ने अनेक सामाजिक विषयों को उकेरा है। यहाँ चित्रित है भारतीय समाज का सच्चा स्वरूप तथा आदर्श के विपरीत किये गये व्यवहार के विरुद्ध उठने वाले क्रान्तिकारी स्वर। इस महाकाव्य में पाये जाने वाले सामाजिक चेतना के तत्त्वों प्रमुख हैं – समाज का लक्षण, समाज एवं राजनीति में सत्य की प्रतिष्ठा, दाम्पत्य, नारीजागरण, समाजसेवाव्रत, भारतवर्ष की सामाजिक शिष्टता, भारतीयता, शिक्षानीति, छात्रानुशासनम् आदि समाज से जुड़े विषयों का विशद विवेचन प्राप्त होता है।”⁷⁸

Sunita Keshari observes in his research paper:

“रेवा प्रसाद द्विवेदी द्वारा रचित “सीताचरितम्” आदर्श महाकाव्य के समस्त गुणों से परिपूर्ण है इसमें कवि ने दस सर्गों में देवी सीता के पवित्र चरित्र को जीवन्त किया है। कविवर द्विवेदी सरस काव्य निर्माता हैं। रस मधुरता उनकी विशिष्टता है। उन्होंने रस संयोजन व्यापार सर्वत्र स्वाभाविकता को प्रश्रय दिया है। उनकी कविता में सभी तत्त्व सरस, प्राणवन्त, स्वभाविक एवं आह्लादक है।”⁷⁹

II.III ŚRĪMAT-SĪTĀ-RĀMĀNJAÑEYAM

⁷⁷ Mishra, Rajendra, ‘Uttarapradesh me Prāṇit Svāntantrotara Sanskrit Mahākāvya: Ek Samīksha’, Post Independence Sanskrit Literature: A Critical Survey, p. 207.

⁷⁸ Dwivedi, Sadasiva Kumara, *Ādhunik Sanskrit kāvya Me Sāmājik Chetana*, p.68

⁷⁹ Keshari Sunita, *Sītā-caritam Kā Nirveda Mādhurya*, Arvachina Sanskrit Sahitya Dasha Evam Disha, p. 141

Śrīmat-Sītā-Rāmānjaneyam (SSR)⁸⁰ is composed by Arka Somayaji in 1984. He has given biographical notes in some verses:

आन्ध्रेषु प्रथितं विराजति पुरं गोदावरीतीरगं
श्रीमद्राजमहेन्द्रमित्यभिहितं यस्यान्तिके वर्तते।
ग्रामः श्रीवलिचेरुनाम विबुधैर्देदीप्यमानश्चिरं
यत्राऽऽसीन्मम जन्म यत्र निगमा जीवन्ति चाऽद्यावधि॥
माता मे मङ्गमाम्बा सततमपि पतिं सेवमाना च तद्वत्
दुर्गा देवी भजन्ती निजतनुमनयत् सेव्यसेवां दधाना।
पूज्यो बापार्यनामा श्रुतविहितपथे सञ्चरन् मे पिताऽऽसीत्
मातापित्रोस्तयोर्मे पदभजनमहो बाल्य एव व्यरंसीत्॥⁸¹

Arka Somayaji learnt Sanskrit literature in his childhood. Not being satisfied by this traditional lore alone, he exerted also in the modern system of education, wherein he procured a Doctorate in Astronomy. He wrote erudite commentaries on Bhāṣkara's *Siddhānta-Śiromanī* in both English and Sanskrit, which procured him the coveted presidential Award too. This work is dedicated to Śrī Kañchi Kāmakoṭi Śaṅkrācārya:

श्रीकाञ्ची कामकोटि प्रथितजगती देशिकश्रीपदाब्ज-
द्वंद्वं द्वंद्वाभिभूत्यै प्रणमति शिरसा सोमयाजीत्यसौ यः।
अन्तेवास्येव दूरे तिरुपतिनगरे विद्यमानोऽपि तस्मात्
स्मारं स्मारं यतीशान् पुलकितवपुषा भक्तितो मोमुदीति॥⁸²

SSR is consisting of 15 cantos and 921 verses. The poet has not given the titles to the cantos. The theme of SSR is taken from the *Rāmāyaṇa* (especially from

⁸⁰ Arka, Somayaji, *Śrīmat-Sītā-Rāmānjaneyam*, 1984

⁸¹ *Ibid.* p.v

⁸² *Ibid.* p.ii

Sundarakāṇḍa), a great and first epic poem of Indian culture and civilizations. SSR comprises of a heroine and two heroes i.e. Sītā, Rāma and Añjaneyam (Hanumān) respectively. SSR is available with English translation. The story of this epic begins from the Rāma's arrival in the forest and ends with the coronation of Rāma after returning from Ayodhyā, getting the victory over the Laṅkā.

This epic poem begins with the following verse:

श्रीमान् रामो गतवति गुहां राज्यपट्टाभिषिक्ते

सुग्रीवे स्वैः सह कपिवरैः लक्ष्मणेनाऽनुयातः।

वर्षारम्भादगतिकतया माल्यवत् पृष्ठदेशे

वासं चक्रे जनकतनयाविप्रयोगार्तचित्तः॥ १.१

The first canto begins with advent of Rāma on mountain Mālyavān, description of forest. The second canto consists of agony of Rāma, searching of Sītā, pitiable condition of Sugrīva, Lakṣmaṇa's advent near Sugrīva, anger of Lakṣmaṇa, Lakṣmaṇa's request to Sugrīva to meet Rāma. The third canto deals with arrival of Sugrīva near Rāma, searching of Sītā by monkeys, whole story of Vālī was narrated by Sugrīva to Rāma and the challenge was accepted by Hanumān to cross the ocean. The fourth canto consists of arrival of Hanumān in Laṅkā and description of Laṅkā. The fifth canto opens with beauty and architecture of Laṅkā, grandeur of Rāvaṇa's palace, description of Rāvaṇa, and description of Laṅkā's gardens.

The sixth canto starts with the beauty of *Aśokavāṭkā*, beauty of Sītā, arrival of Rāvaṇa and conversation between Rāvaṇa and Sītā. The seventh canto deals with description of demons, Rāma's merit described by Sītā and scholarship of Hanumān. The eighth canto consists of story of Daśaratha narrated by Hanumān,

which occurs in Ayodhyā, reaction of Sītā hearing the story of Hanumān, Sītā's happiness having recognized the real identity of Hanumān. The ninth canto deals with the summary of *Ayodhyākāṇḍa* narrated by Hanumān, conversation between Sītā and Hanumān regarding the condition of Rāma and Lakṣmaṇa. The tenth canto consists of destruction of *Aśokavāṭikā*, anger of Rāvaṇa, battle between Indrajīt and Hanumān, bounding of Hanumān, description of Hanumān in front of Rāvaṇa, burning of Laṅkā, consolation of Sītā and Hanumān's departure to Rāma's camp.

The eleventh canto deals with arrival of Hanumān in Rāma's camp, description of Madhuvan garden, information about Sītā given by Hanumān to Rāma and Rāma's happiness. The twelfth canto deals with lamentation of Rāma, consolation of Lakṣmaṇa, Sītā's agony narrated by Hanumān. The thirteenth canto begins with advice of Vibhīṣana to Rāvaṇa, Rāvaṇa addressing the assembly, insult and exilement of Vibhīṣana, anger of Kumbhakarṇa on Rāvaṇa, advice of Kumbhakarṇa, and surrender of Vibhīṣana to Rāma. The fourteenth canto consists of meeting of Vibhīṣana with Rāma, construction of bridge, Rāma's arrival in Laṅkā along with his army, arrival of Rāvaṇa's spy, announcement of war and death of Rāvaṇa. The fifteenth canto deals with the returning of Rāma to Ayodhyā, coronation of Rāma, happiness of people. Here the poet declares the end of the poem with following verses:

वाल्मीकिर्भुवि कवितावने चुकूज

श्रीरामेत्यतिमधुरं पदं पिको यत् ।

मर्त्यानाममृतमिदं भजन्तु तजज्ञाः

संसारं जनिमृतिदुःखदं तरीतुम् ॥ १५.३६

Poet's scholarship in astrology clearly is defined here:

किं वैतस्या उपपदगतौ जातके सौरिराहू
नो चेदेवं कथमिव गता रामभद्राद्वियोगम् ।
दुष्टैः खेटैरपि नरपतिः यद्विपद्येत रामो
नेष्टे रोद्धुं निजविधिमपीत्येवमूहं स यातः ॥ ६.१३

Example of *Vīra* sentiment:

घोरं युद्धं चकितविबुधं यत्तयोः सम्बभूव
क्षुब्धा क्षोणी मरुदपि भयान्नो ववौ द्यौर्ननाद ।
स्तब्धो वार्धो रविरपि गतिं सम्भ्रमात् स्वामरौत्सीत्
सद्यो विश्वं स्फुटदिव भयं भेजिरे राक्षसाश्च ॥ १०.२१

Example of autumn season:

सस्यश्यामा धरणिरभवत् वृष्टिवाताश्च शान्ताः
मेघापाये पतिमुपगता भाति तुष्टा त्रियामा ।
कर्पूरन्ती नयनयुगले मानुषाणां समेषां
पृथ्वी सर्वा सहगिरिवनं हासरम्येव भाति ॥ २.१६

Description of Rāvaṇa:

आस्तां बाहू क्षितिभृति यथा दीर्घनागौ लसन्तौ
तस्योदण्डौ द्विरदकरवत्पीनवृत्तौ भवन्तौ ।
इन्द्रं जित्वा निजजयमिवोद्घोषितुं संवहन्तौ
वज्रप्रोतौ कनकवलयौ सर्वतो दीपयन्तौ ॥ ५.३७

Description of Laṅkā in poet's word:

लङ्का साऽभूत् गिरिशिखरगा स्वर्गशोभां दुहाना
रक्षोवीरैरनिशमभितो रक्ष्यमाणेव सर्पैः ।

कान्तेवाऽऽसीदुपवनलताशोभिता हासयुक्ता

प्रासादैर्या गगनतलगैरम्बरं चुम्बतीव ॥ ४.४५

Suryanarayana Shastri observes:

“The virtue of this work is the mellifluous style embellish in many ways. What is more, to me as a Sanskrit grammarian, the flawless style, rhythmic diction, and the spontaneous rhetoric have been galvanizing attributes of the *Kāvya*. Shri Somayaji has exhibited his own erudition in other branches of learning, which has given a speciality to the work. Versification in the melodious *Mandākrāntā* metre has added flavour unto gols as it were.”⁸³

S. Ranganath remarks:

“The author has introduced some of the significant *mantras* uttered during the marriage ceremony and has interwoven them in the story as to help comprehend their import easily. He has drawn a lot from Hindu Astronomy to illustrate the points convincingly. Though some stanzas have similarity from *Vālmīki Rāmāyaṇa*, the way the poet has transformed the thought without affecting the original meaning with new words is something to be admired.”⁸⁴

II.IV ŚRĪ-RĀMA-CARITAM

Śrī-Rāma-caritam (SRC)⁸⁵ is composed by two poets Godavarma and Koccuṇṇirajah in 1985. They were great scholars and poets of Sanskrit. SRC is

⁸³ *Ibid.* pp.xiii-xiv

⁸⁴ Ranganath S., *Post Independence Sanskrit Epics*, pp.202-203

⁸⁵ Godavarma and Koccuṇṇirajah, *Śrī-Rāma-caritam*, 1985

divided into two parts *Purvabhāga* and *Uttarabhāga*. The first part is consisting of 2916 verses and 32 cantos. The second part is consisting of 493 verses and 8 cantos. The epic poem is consisting of 40 cantos and 3409 verses. The hero of SRC is Rāma and other charecters are Sītā, Lakṣmaṇa, Sugrīva, Vālī, Hanumān, Vibhīṣana, and Rāvaṇa. The theme of this epic is taken from the *Rāmāyaṇa*. The poet has changed the metre at the end of each canto. The titles of cantos are as under:

Canto	Verses	Titles of the cantos in Sanskrit
I	88	रामादिकुमारजननम्
II	94	सीतादिविवाहः
III	97	सीतारामकामलीलावर्णनम्
IV	102	वसन्तादिऋतुषट्कवर्णनम्
V	95	उद्यानवर्णनम्
VI	99	सन्ध्याचन्द्रोदयवर्णनम्
VII	94	रात्रिप्रभातसूर्योदयवर्णनम्
VIII	111	रामादिवनगमनम्
IX	72	रामादिवनवासः
X	94	शूर्पणखातिरस्कारः
XI	69	सीतापहरणोपक्रमः
XII	127	सीताकेशादिपादान्तवर्णनम्
XIII	97	सीतापहरणम्
XIV	99	सीताविलोभनम्
XV	86	रामप्रलापः
XVI	90	सुग्रीवसख्यम्

XVII	98	बालिवधः
XVIII	104	सीतान्वेषणोपक्रमः
XIX	90	चतुर्दिगन्तविवरणम्
XX	55	हनूमत्सन्देशः
XXI	95	सीतान्वेषणम्
XXII	98	लङ्कापर्यवेक्षणम्
XXIII	96	सीतादर्शनम्
XXIV	93	हनूमत्सीतासंवादः
XXV	131	अशोकवनिकाभङ्गः
XXVI	114	लङ्कादहनम्
XXVII	91	रामसान्त्वनम्
XXVIII	101	युद्धयात्रा
XXIX	74	युद्धारम्भः
XXX	93	कुम्भकर्णादिवधः
XXXI	98	रावणवधः
XXXII	98	रामाभिषेकः

उत्तरश्रीरामचरितम्

Canto	Verses	Titles of the cantos
I	64	इन्द्रजित्पराक्रमवर्णनम्
II	63	जनकादिराजप्रतिनिवर्तनम्
III	52	उद्यानकीडावर्णनम्
IV	50	रात्रिवर्णनम्
V	97	सीतापरित्याग
VI	52	लवणासुरवधः

VII

49

शम्बूकवधः

VIII

66

रामादिस्वपदप्राप्तिः

The poem begins with the praise of Rāma who is the incarnation of lord Krishna.

The Poem begins with the following verse.

अस्ति त्रयाणां जगतां निदानं

नारायणो नाम सुराधिनाथः।

विराजमानः फणिराजतल्पे

पीयूषमानाविव कृष्णसारः ॥ १.१

The first canto deals with the episode of Rāma's birth. The second canto describes about the marriage ceremony of Rāma and Sītā. Both in first and second cantos we see the summary of *Bālakāṇḍa* of *Rāmāyaṇa*. The third canto shows how Rāma slowly overcame Sītā's initial shyness and timidity. Beginning with the third, the poet spends five full cantos to give different descriptions like honeymoon of Rāma and Sītā, description of six seasons, description of garden, description of nightfall, moonrise, night, and dawn etc. given by the poet up to seventh canto. The influence of the third and eighth cantos of *Kumārasaṁbhava* of Kālidāsa is clearly visible here. The eighth canto contains a description of Mantharā who is moving the mind of Kaikeyī, Kaikeyī's words to Daśaratha, Daśaratha's answer, Kaikeyī's two boons and condition of Daśaratha are described in this canto. We clearly see that eighth canto is an abridged version of *Ayodhyākāṇḍa*.

Next canto comprises of *Araṇyakāṇḍa*, wherein the poet describes the episode of Rāma's departure for the forest, Bharata's arrival in Citrakūṭa, the union of Rāma and Bharata. Moreover, Rāma has left for Daṇḍaka forest, meeting of Jaṭāyu and leaving for Pañcavaṭī, coming of Śūrpaṇakhā, Śūrpaṇakhā's reaction, the insult of

Śūrpaṇakhā by Lakṣmaṇa, agitated Śūrpaṇakhā gone to Rāvaṇa. Rāvaṇa and Mārīca talked to each other, Mārīca approached in the cottage of Rāma in the form of golden deer, Abduction of Sītā and Jaṭāyu fights with Rāvaṇa. Rāma returns to his cottage and meets with Jaṭāyu are described in eighth up to the fifteenth cantos.

Then the author describes the summary of *Kiṣkindhākāṇḍa*, in which he describes the episode of meeting of Rāma and Hanumān. Hanumān arranges the friendship of Rāma and Sugrīva, he shows the ornaments strewn by Sītā, he tells Rāma his condition, he brings Rāma to *Kiṣkindhā*, Vālī comes out of the cave and the killing of Vālī are described in fifteenth to seventeenth cantos.

The cantos from eighteenth to twenty-seven deal with the summary of *Sundarakāṇḍa* wherein the poet describes about the search of Sītā, Hanumān's fly over the ocean, his entrance in Laṅkā, meeting of Sītā etc., Then the cantos from twenty-eight to thirty-two contain the summary of *Yuddhakāṇḍa*, Laṅkā. The fight between Rāma and Kumbhakarṇa, the killing of Rāvaṇa and the coronation of Rāma are described. Here ends the *Pūrvabhāga*.

Koccuṇṇirajah has composed the *Uttarabhāga* of this epic poem. It comprises of eight cantos. In first canto, he described the story of valorous deeds and prowess of Indrajīta, the son of Rāvaṇa, origin of demons. In the second canto, Rāma goes back to Ayodhyā leaving Vibhīṣana and Sugrīva. The third canto deals with the description of garden where Rāma and Sītā meet each other after coming back from Laṅkā. The fourth canto narrates the various natural descriptions like pond of lotus, beauty of night, beauty of early morning etc.

The fifth canto is full of *Karuṇa* sentiment because the poet narrates the abandonment of Sītā. The sixth and seventh cantos deal with the story of two great demons viz. *Lavaṇāsūravadhā* and *Śambukavadhā* by Rāma. In the eighth canto Rāma and Sītā meet in court, Sītā enters the nether region etc. Here ends the last canto of the poem.

The poem ends with,

इक्कावाख्यमहीश्वरीप्रियसुतः कुञ्जुणिधात्रीपतेः

शिष्यः शम्भुसुताङ्घ्रिपद्मधुपः कोच्चुणिनामास्ति यः।

एतत् पश्चिमसागराधिपतिना तेनोत्तरं निर्मितं

भूयात् सच्छ्रवणेषु रामचरितं पीत्यै च काल्याः शूभम् ॥ ८.६६

This *mahākāvya* is composed in various metres like *Anuṣṭup*, *Puṣpitāgrā*, *Vasantatilakā*, *Mandākrāntā*, *Dṛṇavilambita*, *Praharṣiṇī*, *Viyogīnī*, *Mālinī*, *Śikhariṇī*, *Hariṇī*, *Śārdūlavikrīḍitam*, *Sragdharā*, *Varṇāstha*, *Upendravadhrā*, *Upajāti*. Let us see the example of *Vasantatilakā*:

पुत्रैः समं दशरथः कृतदारयोगै-

नीत्वा स कानिचिदहानि सुहृन्निकेते।

संप्रस्थितः सहपुरोहितमात्मगेहं

सीरध्वजेन बहुकल्पितपारिबर्हः॥ २.८४

The main sentiment of this epic poem is *Vīra* and *Karuṇa*, *Raudra*, and *Bhayānaka* sentiments are minor sentiment. Examples of *Karuṇa* sentiment:

भवद्वियोगे मरणं वरं मे

तञ्चाप्ययुक्तं तव बीजमार्यम्।

यतोऽस्ति गर्भे मम हा हतास्मि

दैवेन मत्पातकजृम्भितेन ॥ उत्तरश्रीरामचरितम् ॥ ५.८४

The main figure of speech of this epic poem is *Upamā*, while *Rūpaka*, *Utprekṣā*, *Svabhāvokti*, *Ślesa* are present as minor figures of speech in this poem. Let us see the example of *Utprekṣā*:

विजित्य लोकानसकृत् समस्तान्
सान्द्रीकृतः सारससायकेन ।
अयं यशोराशिरमुत्र शङ्के
शैवाभियोगात् पतितः कलङ्कः॥ ६.८१

The fourth canto describes six seasons like spring, summer, rains, autumn, cold weather, and winter seasons. Let us see an example of summer season:

तपःतपः तपनोऽपि निजातपै-
रविरतं तपति स्म जगत्त्रयम् ।
अपि ततिः पततां तृषिता भृशं
रुदितमादित मानितवारिदा॥ ४.२६

Description of Mountain Chitrakūṭa,

चित्रतां तदनु चित्रकूटगां
दर्शयन् मधुरदर्शनो नृपः ।
कान्तया मृदुपदान्तया चिरं
सञ्चचार जितपञ्चसायकः॥ ९.१

K.P. Narayan writes:

“मूलरामायणवदेतन्महाकाव्यं श्रीरामचरितमपि धर्मवीरयुद्धवीरदया-
वीरादिभी रसरूपपन्नम्, करुणारसकरम्बितमन्यैरपि भावैरखिलैर-
नुसेवितमिति रसभावनिरन्तरत्वमन्यूनम्। सर्गश्च उपशतैः श्लोकै-
रुपलक्षित इति तेषामनतिविस्तीर्णतापि स्पष्टा”⁸⁶

⁸⁶ *Ibid*, pp.10-11

II.V JĀNAKĪJĪIVANAM

Jānakījīvanam (JJ)⁸⁷ is composed by Abhiraja Rajendra Mishra in 1988. Rajendra Mishra is the brightest star in the galaxy of modern Sanskrit literature. He was the vice-chancellor of Sampurnananda Sanskrit University, Varanasi. He is a winner of prestigious award given Sahitya Academy. He got the honor from the President of India. He is one of the prolific contemporary creative writers, profound scholar, and teacher also. He has composed two epics viz. *Vamanāvataraṇam* and *Jānakījīvanam*. JJ is the best epic on the theme of *Rāmāyaṇa*. Therefore, it received *Vācaspati* award in 1993. JJ consists of 21 cantos and 1724 verses. The titles and numbers of verses are given below:

Cantos	Verses	Titles of the cantos
I	55	अवतारः
II	51	शिशुकेलिः
III	45	स्मराङ्कुरः
IV	48	राघवानुरागः
V	66	रघुराजसङ्गमः
VI	67	पूर्वरागः
VII	91	स्वयंवरः
VIII	92	श्वसुरालयः
IX	103	वध्वाचारः
X	89	वनवासः
XI	118	रावणापहारः
XII	83	अशोकवनाश्रयः

⁸⁷ Mishra, Abhiraja Rajendra, *Jānakījīvanam*, 1988

XIII	77	हनुमत्प्राप्ति :
XIV	89	लङ्काविजय :
XV	89	अग्निपरीक्षा
XVI	82	राज्याभिषेक :
XVII	64	जनापवाद :
XVIII	117	अपवादनिर्णय :
XIX	71	लवकुशोदय :
XX	57	अश्वमेघ :
XXI	170	रामायणगानम्

This epic begins with following verse:

पुरा विदेहेषु ववर्ष नाभ्रं

बहूनि वर्षाणि किल व्यतोयुः।

प्रजासु हाहाकृतवेदनोत्थं

निकामदुःखं प्रमुखीबभूव ॥ १.१

The first canto consists of agony of king Janaka because of drought, his meeting with the sage Satānanda, his ploughing in the farm, born of child girl during the farming, arrival of Janaka in palace taking with him the new child girl, and description of rain. The second canto deals with happiness of Janaka, childhood of Sītā, description of merits of Sītā and worshipping of Śiva by Sītā.

The third canto deals with youth of Sītā, loneliness of Sītā and thought of Sītā regarding his future's husband. The fourth canto comprises of incarnation of Rāma, description of Daśaratha and Ayodhyā, arrival of seer Viśvāmitra, asking for Rāma and Lakṣmaṇa for the destruction of demons, dumbness of Daśaratha, departure of Rāma and Lakṣmaṇa towards the country of Videha along with sage Viśvāmitra.

The fifth canto deals with beauty of Mīthīlā, valorous deeds described by Viśvāmitra, description of garden and indication of meeting with Sītā.

The sixth canto consists of meeting with the crowd of young women, dumbness of Rāma having seen the beauty of Sītā, meeting of Sītā with Rāma on the way of temple. The seventh canto consists of description of pavilion of Sītā's *Svayamvara*, announcement of Janaka regarding break of the bow. The eighth canto deals with happiness of Daśaratha hearing the news of wedding of Rāma and Sītā, arrival of Daśaratha in the country of Videha, marriage ceremony of them, advice of Janaka to his daughter, farewell function of Sītā. The ninth canto contains arrival of Sītā in Ayodhyā, pleasure of queens seeing Sītā's beauty, conversation between Rāma and Sītā in the harem and description of *Śmāra*. The tenth canto consists of arrival of Daśaratha in the cottage of Viśvāmitra, announcement of Rāma's coronation, miserable condition of seers during the throne of Rāvaṇa, arrival of Mantharā near Kaikeyī, etc.

The eleventh canto consists of arrival of them in Bharadwāja's cottage, news of Daśaratha's death given by Bharata and departure of Bharata for returning Ayodhyā. Advent of Śūrpaṇakhā, offering for conjugal relationship to both, arrival of Rāvaṇa in the cottage of Rāma in disguise of Brāhmin, abduction of Sītā by Rāvaṇa and war between Jaṭāyu and Rāvaṇa. The twelfth canto deals with lamentation of Sītā from the separation of Rāma, consolation from Trijaṭā, advent of Rāvaṇa near Sītā, conversation between Rāvaṇa and Sītā. The thirteenth canto consists of hearing of divine voice, news of Sītā's abduction known by Rāma, meeting with Hanumān, searching for Sītā by Rāma and Lakṣmaṇa along with

Hanumān and Sugrīva, cross of ocean by Hanumān, meeting with Sītā, destruction of demons in Lañkā, episode of Lañkā's burning.

The fourteenth canto deals with the arrival of Hanumān near Rāma, departure of them in the direction of Lañkā, building of causeway, advent of Rāma's army in Lañkā under the leadership of Rāma and killing of Rāvaṇa. The fifteenth canto consists of Rāma's victory over Lañkā. The sixteenth canto consists of advent of Rāma and Sītā in the direction of Ayodhyā by airoplane, various natural descriptions on the way, arrival of Hanumān in Ayodhyā, meeting with Bharata, news of Rāma's arrival given by Hanumān and description of Ayodhyā.

The seventeenth canto deals with arrival of Rāma in Ayodhyā, pleasure of Ayodhyā's people, coronation of Rāma, arrival of spy, stigma on Sītā's character by washerman, Rāma's deliberation with Lakṣmaṇa. The eighteenth canto deals with Vaśiṣṭha's addressing to the courtiers and people of Ayodhyā, greatness of Vaśiṣṭha's character, praise of valorous deeds of Rāma in his youthness and praise of Rāma's merit. Description of Sītā's merit in front of Ayodhyā's people, washerman realized his mistake, surrender to Rāma, consolation given by Rāma to washerman, happiness of Ayodhyā's people. The nineteenth canto deals with birth of two children viz. Lava and Kuśa, Sītā's presence in Vālmīki's cottage along with Lava and Kuśa and Rāma's condition in the separation of Sītā.

The twentieth canto consists of preparation for *Aśvamedha* sacrifice, invitation to different kings. The twenty first canto consists of singing of *Rāmāyaṇa*, having got the permission from Vālmīki, Lava and Kuśa sing the story of *Rāmāyaṇa* not only in the assembly of people but in the presence of Rāma. Here ends the poem.

Every canto ends with a constant refrain of the following verse:

मूलं श्रीकविकालिदासकविता श्रीहर्षवाणी तनुः
पत्रं श्रीजयदेवदेववचनं श्रीविल्हणोक्तं सुमम् ।
श्रीमत्पण्डितराजकाव्यगरिमा यस्य प्रपूतं फलं
जीव्याद्धन्तु ! निसर्गजोऽयमभिराड् राजेन्द्रकाव्यद्रुमः ॥ २१.१७०

Beauty of Sītā in poet's word:

प्रफुल्लपद्मस्थमधुव्रताक्षी
मनोज्ञचारुस्मितशोभिवक्त्रा ।
सुरालयस्था बलिदीपिकेव
प्रभोर्ध्वचक्रं परितः किरन्ती ॥ १.४३

Example of *Utprekṣā*:

समुन्नतत्वादवतंसताङ्गता
मनोज्ञनासेति विभाव्य निष्कृतिम् ।
अहो प्रतिस्पर्धितया तयैव किं
पयोधरौ तुङ्गतरो बभूवतुः ॥ ३.९

Description of Mithilā city:

निमिकीर्तिकथैकगायनी गणिकाचेटविटादिमण्डली ।
क्वचिदध्वगनेत्रहारिणी हृदि पुर्या नयनातिथीकृता ॥ ५.१९
वरवेणुमृदङ्गझल्लरीपणवाद्यैर्मिथिलानुशंसनम् ।
उपराजपथं सभागृहे क्रियमाणं गणयाम्बभूवतुः ॥ ५.२३

Miserable condition of seers during the rule of Rāvaṇa:

गुहाकन्दराभ्यन्तरे भूधराणां
दिनान्यायुषस्तापसा हन्त निन्युः

न धर्मो न यज्ञो न वा देवपूजा

क्वचित्सम्मताऽऽतङ्कतो रावणस्य ॥ १०.२७

Example of *Karuṇa* sentiment:

निशम्यैव वाचोऽपतद्भूमितल्पे

विसंज्ञो नृपश्छिन्नमूलद्रुकल्पः।

चिरस्थायिनीं तामतिक्रम्य मूर्च्छां

सनेत्राश्रुपातं स्खलद्वागुवाच ॥ १०.६८

Example of good saying:

क इह जगति भुङ्क्ते सौख्यमत्यन्तमिद्धो

विपदनुगतसौख्यं दृश्यते लोकसिद्धम्।

प्रभवति खलु चान्द्री कौमुदी नन्दनायै

परमुदयति भानौ साऽपि दैन्यं प्रयाति ॥ ११.११६

JJ is different from the other epic based on the *Rāmāyaṇa*. The poet has made some innovations in the original story of the *Rāmāyaṇa*. He has changed some episodes also.

Banmali Biswal observes:

“राम-द्वारा सीतायाः निर्वासने कवेः आस्था न वर्तते। अत एव निष्पापं वैदेहीं लाञ्छयन्तं समाजमेव ते अपराधिनं मत्वा तमेव दण्डयितुं वाञ्छन्ति। प्रस्तुता कृतिः कवेः कल्पनाप्रसूता वर्तते। एकविंश-सर्गविशिष्टस्यास्य काव्यस्य पञ्चदश-सर्गे सीतायाः अग्निपरीक्षा वर्णिताऽस्ति। अस्यैव काव्यस्य पूर्वेषु सर्गेषु कविवराणां कवित्वस्य नानापक्षाः उजागरिताः सन्ति।”⁸⁸

S. Ranganath writes:

⁸⁸ Biswal, Banamali, *Swātantrōtara Sanskrit Sāhityam Prati Uttarpradeshasya Yogadānam*, Post Independence Sanskrit Literature: A Critical Survey, p. 192

“There are many *Rāmāyaṇas* and though many have depicted the character of Sītā differently the *kāvya* जानकीजीवनम् of अभिराज राजेन्द्रमिश्र stands out unique in the realm of post independence historical epics.”⁸⁹

Rāma Sumera Yadav says:

देशेषु विदेशेषु च नानाभाषाभाषिणः मिश्रविरचितान् ग्रन्थानधीत्य तेषां रसास्वादनं विधाय ग्रन्थनिहितगुणैः प्रभावितो भूत्वा मुक्त-कण्ठैः प्रशंसां कुर्वन्ति। तस्य पदलालित्यं मृद्वीकारसवत् प्रतीयते। सूक्तयः उपदेशपरकाः वर्तन्ते। आधुनिककालस्य कविमालासु राष्ट्रियकविरूपेण कविरयमभिराजराजेन्द्रमिश्रमहाभागः चकास्ति। समासतो निगदितुं शक्यते यत् जानकीजीवनमिति महाकाव्यं आधुनिकरचनासु महाद्वया रचना वर्तते।”⁹⁰

II.VI ŚRĪ-RĀMAKĪRTI-MAHĀKĀVYAM

Śrī-Rāmakīrti-mahākāvyam (SRM)⁹¹ is composed by Satyavrat Shastri in 1990. The poet was born on 29th September 1930. He received his early education from his father named by Charudeva Shastri. He has written three epic poems viz. *Bodhisattva-caritam*, *Indirā-Gāndhi-Caritam*, and *Śrī Rāmakīrti Mahākāvyam*.

SRM is consisting of 25 cantos and 1209 stanzas. The subject matter of this epic poem is related to the glory of Rāma. It is certain that this work is a great contribution to the treasury of Sanskrit literature, which has an unbroken history of thousands of years. There are numbers of beautiful photographs inscribed in the

⁸⁹ Rangnath S., Post Independence Sanskrit Epics, p. 244

⁹⁰ Yadav, Rama Sumera, *Abhiraja Rajendra Mishrashya Jānakījīvanam-Ek Samikshanam*, Arvachina Sanskrit Sahitya Dasha Evam Disha, p.353

⁹¹ Shastri, Satya Vrata, *Śrī-Rāmakīrti-mahākāvyam*, 1990

work, which has added charm to it. The hero of this epic poem is Rāma who is the substratum of this universe. The titles of the cantos and numbers of verses are as under:

Canto	Verses	Titles of the cantos
I	39	Introduction (उपोद्धातः)
II	19	The episode of Anomatan (अनोमतन्नुपाख्यानम्)
III	24	The episode of Rāma's birth (श्रीरामजन्मोपाख्यानम्)
IV	65	The episode of Nāndaka, Rāma's birth, Rāma's marriage and the episode of Rāmasura (नन्दकोपाख्यानम्, सीताजन्मोपाख्यानम्, सीताविवाहोपाख्यानम्, रामासुरोपाख्यानं च)
V	27	The episode of Rāma's exile & Jihva (रामवनवासोपाख्यानं, जिह्वोपाख्यानं च)
VI	40	The episode of Abduction of Sītā & Killing of Jaṭāyu (सीताहरणोपाख्यानं जटायुवधोपाख्यानं च)
VII	19	The episode of contact with Hanumān (हनुमत्सम्पर्कोपाख्यानम्)
VIII	36	The episode of Darabhi, Murder of Vālī & Burining Laṅkā (दरभ्युपाख्यानं वालिवधोपाख्यानं लङ्कादहनोपाख्यानं च)
IX	54	The episode of Rāvaṇa's dream, sending of spy to the camp of Rāma

(रावणस्वप्नोपाख्यानं रामशिविरे गुप्तचरसम्प्रेषणोपाख्यानं च)

X	34	The episode of Benjākayī (बेज्जकय्युपाख्यानम्)
XI	24	The episode of hostility of Nīla and Hanumān. (नीलहनुमद्विग्रहोपाख्यानम्)
XII	55	The episode of Suvarṇamatsya (सुवर्णमत्स्योपाख्यानम्)
XIII	66	The episode of Maiyaraba (मैयराबोपाख्यानम्)
XIV	76	The episode of Maiyaraba continued (मैयराबोपाख्यानं पूर्वतोऽनुवृत्तम्)
XV	99	The episode of Kumbhakarṇa's killing (कुम्भकर्णवधोपाख्यानम्)
XVI	27	The episode of Malivagga Brahma (मलिवग्गब्रह्मोपाख्यानम्)
XVII	64	The episode of Rāvaṇa's Soul (रावणात्मोपाख्यानम्)
XVIII	34	The episode of Mahipāladevaśura (महीपालदेवासुरोपाख्यानम्)
XIX	52	The episode of the calamity of Laṅkā (लङ्कोपद्रवोपाख्यानम्)
XX	83	The episode of Sītā's Exile (सीतानिर्वासनोपाख्यानम्)
XXI	56	The episode of Lava's Birth (लवजन्मोपाख्यानम्)

XXII	91	The episode of the meeting of Lava and Mankuta with Rāma (लवमङ्कुटरामसमागमोपाख्यानम्)
XXIII	46	The episode of Sītā's entering the Nether Regions (सीतापातालप्रवेशोपाख्यानम्)
XXIV	48	The episode of Sītā's entering the Nether Regions Continued (सीतापातालप्रवेशोपाख्यानं पूर्वानुवृत्तम्)
XV	31	The episode of the union of Sītā and Rāma (सीतारामसमागमोपाख्यानम्)

The poem begins with the following verses:

अस्त्येशियानामनि सुप्रसिद्धे
 द्वीपे विशालेऽतिविशालकीर्तिः।
 आग्नेयदिङ्मण्डलमौलिभूतो
 देशोऽतिरम्यो भुवि थाइलैण्डः ॥ १.१ ॥
 श्यामेतिनामातिपुराणमस्य
 ख्यातं पुराणादिषु यद्विहाय।
 थाईतिजात्यध्युषितत्वहेतो-
 र्यं थाईलैण्डं कथयन्ति लोकाः॥ १.२

In the first canto, the poet describes about the description of Thailand and Bangkok, deep meaning of the word Krungthev, story of Rāma in Thailand. The second canto consists to the episode of Anomatan king, arrival of Gods to *īśvara*, worry of deities, entry of Nārāyaṇa into ocean, construction of Ayodhyā for Rāma. The third canto starts with the episode of Rāma's birth. The fourth canto contains the story of the former birth of Rāvaṇa.

The fifth canto discusses Mantharā's arrival to Kaikeyī, Kubjā remind about her two boons, fourteen years exile to Rāma, installation of Bharata on the throne and Rāma, Sītā and Lakṣmaṇa went to the forest. Jīvha protected Laṅkā, killing of Jīvha by Rāvaṇa. The sixth canto consists of different topics like kidnapping of Sītā, killing of Jaṭāyu, appearance of golden deer, Rāma followed the deer to catch it, disguise form of Rāvaṇa, abduction of Sītā, Killing of Jaṭāyu. The seventh canto deals with meeting of Hanumān and Rāma, meeting of Rāma and Sugrīva, friendship between Rāma and Sugrīva, Killing of Vālī. The eighth canto narrates burning of Laṅkā, episode of Nāndaka and birth of child in the cave.

The ninth canto deals with Rāvaṇa's dream, arrival of spy in Rāma's camp, wise brother explain his dreams. The tenth canto is related to the episode of Benjākayī, assumed form of dead Sītā, Hanumān jumped near Sītā, Hanumān fall in love with Benjākayī, birth of son named by Aśuraphad. The eleventh canto discusses the episode of hostility of Nīla and Hanumān, difficulties to reach in Laṅkā, charge given to Hanumān and Nīla built a bridge in ocean, dispute between Hanumān and Nīla, both punished by Rāma.

The twelfth canto comprises of the incident of golden fish, daughter of Rāvaṇa named by *Suvarṇamatsya*, love between *Suvarṇamatsya* and Hanumān, birth of son Macchu. The thirteenth canto narrates the episode of Maiyāraba, causeway was built on the ocean, Maiyāraba fight against Rāma, abduction of Rāma and Lakṣmaṇa by Maiyāraba, anxious of Vibhīṣana and Maiyāraba showed way of hell. The fourteenth canto contains the episode of Maiyāraba, entry in nether

region, Hanumān transformed his form into a lotus fiber and entered into the nether region.

The fifteenth canto deals with the episode Kumbhakarṇa's killing, fight with Rāma, Valorous deeds of Hanumān, Lakṣmaṇa falls in swoon, celestial herb suggested by Vibhīṣana, Hanumān took herb with him, Lakṣmaṇa got conscious with that herb, again duel arise between Kumbhakarṇa and death of Kumbhakarṇa. The sixteenth canto deals with the episode of Mallīvaga, appointment of Indrajīta as field Marshal, discharge of Nāgapāsa by Indrajīt, Garuda had come and remove all the Nagās, Killing of Indrajīta, request of Rāvaṇa to punish Rāma, Brahmā carefully heard the word of Rāma and Sītā, and curse to Rāvaṇa.

The seventeenth canto deals with the episode of Rāvaṇa's soul, terrible war between Rāma and Rāvaṇa. Rāvaṇa was killed by Rāma. The eighteenth canto contains the episode of demon Mahipāla, arrival of Mahipāla, knew about Rāvaṇa's death, woriness of Vibhīṣana, trouble of Vibhīṣana, arrival of Hanumān to Vibhīṣana, arrival of Hanumān to Mahipāla, duel between them and death of Mahipāla by the mace of Hanumān.

The nineteenth canto comprises of the episode of rebellion in Laṅkā, Vaināśura's birth, vow of Vaināśura, Aśurphad informed Hanumān, arrival of army from Ayodhyā along with Bharat and Śatrujña, Machhu appointed on throne and married with Ratnāmalī. The twentieth canto narrates exile of Sītā from Ayodhyā, description of Rāvaṇa by Sītā, she draw a picture of Rāvaṇa on the stone, fearness of Sītā seeing the Rāma, Lakṣmaṇa left Sītā in the forest. The twenty-first canto

discusses the birth of Lava, miserable condition of Sītā, birth of Lava and Mankuta.

The twenty-second canto narrates the episode of union of Rāma with Lava and Mankuta, Rāma performed an *Aśvamedha* sacrifice, kidnapping of horse by Mankuta and Lava, arrival of Hanumān along with Bharata and Śatrujñā. Meeting of Rāma with Mankuta and Lava and meeting of Rāma and Sītā. The twenty third cantos contains the episode of entering the nether region of Sītā, conversation between Rāma and Sītā, Sītā explained her miseries and Rāma asked for forgiveness of Sītā.

The twenty-four canto deals with the episode of Sītā entering the nether region continues, message of Hanumān to Sītā, She senselessly stood for some time, meeting of Rāma and Sītā, Sītā enters into the nether, seeing this scene, Rāma fainted. The last canto contains union of Sītā and Rāma at heavenly abode, Śiva proclaimed the assembly of deities on the Kailāsa Mountain, race of the demon has entirely come to an end, Indra requested lord Śiva to remove the misery of Rāma, order of Śiva, Rāma begged pardon to Sītā, Rāma and Sītā returned Ayodhyā.

The poem ends with following verse:

आजहे प्रयतपरिग्रहद्वितियः

काकुत्स्थो विविधमखान् स दक्षिणाद्यान् ।

आराध्य प्रकृतिजनान्निजांश्च कामं

लोकेऽस्मिन्मिलतमामवाप कीर्तिम् ॥ २५.३१

Beauty of Bangkok:

बैंकाकेति समाख्यास्या यद्यपि प्रथिता पुरः ।

तथाऽपि थाइदेशीया नैनयैतां पचक्षते ॥ १.६

SRM is composed by various metres like *Indravajrā*, *Upendravajrā*, *Anuṣṭup*, *Praharṣinī*, *Puṣpitāgrā*, *Swāgatā*, *Mandākrāntā*, *Mālinī*, *Dṛṇavilambita*, *Bhujaṅgaprayāta*, *Upajāti*, *Vasantatilakā*, *Śikhariṇī*, *Viyoginī*, but mostly the poet used three metres namely *Upendravajrā*, *Indravajrā* and *Anuṣṭup*. Let us see the example of *Bhujaṅgaprayāta*:

दशास्ये गते राक्षसे मृत्युलोकं

सहायैः सह स्वां निवृत्ते च रामे ।

पुरीं, सर्ववृत्तानभिज्ञः समागा-

न्महीपालदेवः पुरीं नाम लङ्काम् ॥ १८.१

The main sentiment of this epic poem is *Vīra* while *Karuṇa*, *Raudra* and *Bhayānaka* are the minor sentiments. The example of *Vīra* sentiment,

निवर्तमानश्च ततः स लङ्कां

दग्धात्स्वपुच्छाद्नुजैर्नृशंसैः।

ददाह हाहाकृतमास्त येन

स्वाहाकृतञ्चापि समस्तपुर्याम् ॥ ८.३५

The example of *Raudra* sentiment,

तं ददर्श समायान्तं महत्या सेनया युतम् ।

साक्षाद्द्रुमिव क्रुद्धं दूराद् भ्राता विभीषणः ॥ १५.१२

The example of *Karuṇa* sentiment:

शून्या दिशो मे सकला विभान्ति

शून्य वने कोपि न मे सहायः।

किं वा करोम्यत्र क्व वा च यामि

कं वाऽऽह्वयाम्यत्र च मेऽस्ति नायः ॥ २१.८

The beauty of *Sītā*:

सीतेति नाम्न्यस्ति तदीयभार्या

रसायनं नेत्रयुगस्य लोके ।

धात्रा प्रयत्नेन कृता पृथिव्याम्

“एकत्र सौन्दर्यदृक्षयेव” ॥ ६.१५

The poet has used the figures of speech like *Upamā*, *Utprekṣā*, *Arthāntaranyāsa*, *Rūpaka*, *Śleṣa*, *Mālopamā*, *Ananvaya*, *Anuprāsa*, etc. Let us see the example of *Arthāntaranyāsa*:

लङ्कां यद्यप्यदहदखिलां वायुपुत्रस्तरस्वी

नैतच्चिन्तामणुमपि मनस्यातनोद् गर्वितस्य ।

पौलस्त्यस्य प्रथितयशसो लोकलोकैकजेतु-

धीरा आपद्यपि निपतिता नैव मुञ्चन्ति धैर्यम् ॥ ९.१

S. Ranganāth remarks:

“This is a beautiful epic which has given a new dimension altogether to the study and understanding of the immortal epic *Rāmāyaṇa*. Many of the episodes narrated here by the learned poet have thrown a new light on the not so famous episodes.”⁹²

Satya Vrat Varma observes:

“*Rāmakīrti Mahākāvya* unfolds vast possibilities for effective characterization. However, the characters in the SRM are very different from their originals in *Vālmīki*. They are essentially Thai figures transplanted on the Indian soil with all the additives inherent in the situation. They have been diverted of such of their idealism and greatness. Like lesser mortals, they suffer from a number of infirmities. Rāma is reduced to a heartless, scheming hero,

⁹² Ranganath S., ‘*Contribution of Satya Vrata Shastri to modern Sanskrit Literature*, p.160

not always sure of himself. Hanumān doubtless emerges as the most at the most colorful figure, but gone is his sheen and celibacy.”⁹³

Kamalananda writes:

“सत्यव्रत शास्त्री की यह महनीय कृति इतिहास के उन झरोखों को खोलती है जिनसे हम दक्षिण-पूर्व के देशों में प्रचलित रामकथा के अन्तस्तल का दर्शन कर पाते हैं। इसका कलेवर अवान्तर कथाओं में अन्तर होने पर भी वाल्मीकि रामायण का ही है। इससे यह भी स्पष्ट होता है कि रामायण में अयोध्या आदि जिन स्थानों का वर्णन है, “रामकियन” के अनुसार वे सब थाइलैण्ड में ही हैं। यह तथ्य इस बातका द्योतक है कि प्राचीन समय में जो वीर पुरुष, पर्यटक, व्यापारी आदि भारत से उन देशों में गये थे, उन्होंने इन्हीं देशों को अपनी जन्मभूमि स्वीकार लिया।.....”श्रीरामकीर्तिमहाकाव्यम्” भारत-थाइलैण्ड के पारस्परिक सम्बन्धों, भावनात्मक एकता तथा प्रगाढ़ प्राचीन सम्बन्धों को प्रतिपादित करने वाली अति रमणीय काव्यकृति है।⁹⁴

Sushma Kulashrestha observes:

“Indian and southeast Asian are shining in full glitter in SRM. These two cultures we can witness in absolute harmony in SRM – a harmony, which resembles melodious music, played on harmonium or piano by an expert musician in the form of Vālmīki on one side and Prof. Satya Vrat Shastri on the other. Vālmīki became

⁹³ Varma, Satya Vrata, ‘Dr. Satyavrat Shastri: An outstanding Sanskrit Poet’, “Post Independence Sanskrit Literature: A Critical Survey, p. 400.

⁹⁴ Kamal Anand, Kavirmanishi- Dr. Satya Vrat Shastri, Ibid, p. 407.

immortal through his *Rāmāyaṇa* so does our world –
renowned poet through his famous SRM.”⁹⁵

II.VII ŚRĪ-RĀMA-CARITĀBDHIRATNAM

Śrī-Rāma-caritābdhi-ratna (SRCR)⁹⁶ is composed by Nityananda shastri. The poet was born in the family of well-known poet Madhava Kavindra of Dadhich family in 1989. The poem starts with the benedictory verse “*Gaṇeśavandanā*” and “*Saraswatīvandanā*.” Then the poet pays homage to demi gods like Sun, Viṣṇu, and Śiva. After bowing down to the gods, he did not forget to remember the great sage Vālmīki. The poem is consisting of 14 cantos and 803 verses. The hero of this epic poem is Rāma while Lakṣmaṇa, Bharata, Daśaratha, Hanumān, Aṅgada, Vālī, Vibhīṣana, are subsidiary characters of this epic poem. This book is translated in English by Satya Vrat Shastri. The titles of cantos are as under:

Canto	Verses	Titles of canto
I	56	कल्पतरुः
II	52	कामधेनुः
III	56	धन्वन्तरिः
IV	64	धनुः
V	64	श्रीः
VI	40	रम्भः
VII	56	विषः
VIII	56	चन्द्रः
IX	56	मदिरा

⁹⁵ Sushma, Kulashrestha, “Prof. Satya Vrat Shastri’s *Sri-rāmakīrti-mahākāvya*”, *Ibid*, p.427

⁹⁶ Shastri, Nityananda, *Sri Rāma-caritābdhi-ratnam*, (second edition) 2005

X	68	ऐरावतः
XI	56	वालिवधः
XII	64	सीतोपलब्धिः
XIII	60	शङ्खः
XIV	55	सुधा

The poem begins with the following verse:

माङ्गल्यधाम द्विरदाननं तं
नित्यं नुमो विघ्नविनाशहेतुम् ।
षाण्मातुरं बन्धुमिवानुकर्तुं
दधाति शक्तिं रिपुशातनीं यः ॥ मङ्गलम्

The first canto begins with the natural description of Ayodhyā, happiness of people, king Daśaratha's praise by the poet, Daśaratha's mental agony regarding the son and arrival of Vaśiṣṭha. Moreover, sacrifice performed by Daśaratha and birth of Rāma, Lakṣmaṇa, Bharata and Śatrughna are described. The second canto deals with the arrival of sage Viśvāmitra, hospitality given by Daśaratha, miserable condition of Viśvāmitra, departure of Rāma and Lakṣmaṇa with the sage Viśvāmitra. Moreover, magical art was taught by Viśvāmitra, arrangement of sacrifice by Viśvāmitra, advent of demons, killing of Mārīca and Subāhu by Rāma.

The third canto describes departure of Rāma, scenario of natural phenomena, importance of river Ganga, description of Viśālā country, Ahalyā was accepted by Gautama, Rama's arrival in Mīthilā and hospitality given by Janaka. The fourth canto opens with the description and beauty of Mīthilā, beauty of Sītā, description of love between them, entry of Rāma in the assembly of Janaka, description of *svayamvara*, harsh word of Janaka and anger of Lakṣmaṇa.

The fifth canto contains wedding of Rāma and Sītā, marriage ceremony of Rāma and Sītā, advice of Janaka to Sītā, departure of Janaka from Ayodhyā, arrival of Paraśurāma in Ayodhya, hospitality of Paraśurāma by Rāma and anger of Lakṣmaṇa. The sixth canto begins with the description of Ayodhyā, beauty of new wed-couple, praise and prowess of Rāma by Daśaratha and happiness of courtiers. The seventh canto deals with Rāma's coronation, arrival of Kaikeyī to Daśaratha with sinful thought, two boons of Kaikeyī, lamentation of Daśaratha, departure of Rāma for the forest with wife Sītā and Lakṣmaṇa, advent of Rama on Citrakūṭa Mountain, death of Daśaratha and entry of Bharata in Ayodhyā.

The eighth canto begins with approach of Bharata to Vaśiṣṭha, search of Rāma, miserable condition of Rāma; Bharata's meeting with Rāma and Sītā, sorrow of Rāma, hearing the news of father's death. The ninth canto commences with the natural description, Rāma's speech regarding salvation, simplicity of Ayodhyā's people, description of waterfalls and gardens and description of six seasons. The tenth canto deals with Rāma's meeting with sage Atri, beauty of Daṇḍaka, Vaidarbha demon killed by Rāma, advent of Śūrpaṇakhā, proposal for marriage with Rāma and Lakṣmaṇa, Lakṣmaṇa cuts her nose and ears with sword and arrival of Śūrpaṇakhā near Rāvaṇa. Then Rāvaṇa abducted Sītā, war between Jaṭāyu and Rāvaṇa, advent of Rāma in the hermitage of Śabarī, Śabarī's salvation, and arrival of Rāma on the lake of Pampa.

The eleventh canto starts with meeting of Rāma with Hanumān. Hanumān pays homage to Rāma, miserable condition of Sugrīva, friendship between Rāma and Sugrīva and Sugrīva addressed to Rāma in polite words. Then Sugrīva shows the

ornament of Sītā, Rāma's miserable condition, duel between Vālī and Sugrīva, killing of Vālī by Rāma, Vālī's last wish, coronation of Sugrīva in place of Vālī. The twelfth canto narrates Hanumān's fly over the sea, entry of Hanumān in Lañkā, beauty of Lañkā, beauty of *Aśokavātika*, miserable condition of Sītā, arrival of Rāvaṇa near Sītā, insult of Rāvaṇa by Sītā, Sītā's word in respect of Hanumān. Then Hanumān bounded by Indrajīt, anger of Rāvaṇa, Hanumān burnt Lañkā and arrival of Hanumān in Rāma's camp.

The thirteenth canto begins with description army's camp, condition of Lañkā, Rāma's view on Vibhīṣana, friendship with Vibhīṣana, humility of Vibhīṣana, causeway was built by monkeys and arrival of Rāma's army in Lañkā. Then conversation between Aṅgada and Rāvaṇa, description of war, fight between Rāma and Kumbhakarṇa, fight between Lakṣmaṇa and Indrajīt, talk between Rāvaṇa and Mandodarī, duel between Rāma and Rāvaṇa, killing of Rāvaṇa, compassionate behavior of Rāma and Rāma's departure for Ayodhyā.

The fourteenth canto consists of conversation between Rāma and Sītā, excitement of people to see Rāma, Rāma meets his brother, Rāma bowing down to elders and description of Ayodhyā. Then Vaśiṣṭha's prayer to Gaṇeśa, preparation of Rāma's coronation, praise of Rāma, description of water sports, worship of Rāma and Sītā, description of Rāma's palace, and Rāma's final submission.

The poem ends with the following verse:

नित्यानन्दमनः सुमन्दिररतब्रह्मेशवातात्मज-

श्रीरामार्यवशिष्टवक्त्रकुहराम्भोराशितो निर्गतम् ।

रामाभिख्यरमेशमैथिलसुतालक्ष्मीशिव-द्योमणि-

हेरम्बस्तवरत्नसप्तकमिदं भूयात् सतां सिद्धिदम्॥

This *mahākāvya* is composed in various metres like *Indravajrā*, *Upendravajrā*, *Mandākrāntā*, *Vasantatilakā*, *Śārdūlavikrīḍitam*, *Śālinī*, *Praharṣinī* and *Rathoddhatā*. Let us see the example of *Śālinī*,

इत्थंकारं ज्ञातवांस्तं कदापी-

क्ष्वाकुश्रेष्ठं कौशिकर्षिः समेत्य ।

कुर्वन्नाशीर्वादमूचे सुताप्ति-

वंशद्धर्या त्वं वर्धसे भूप! दिष्ट्या॥ २.१

The main sentiment of this epic poem is *Vīra* while Erotic, *Raudra*, *Karuṇa*, *bhayānaka* etc. are the subordinate sentiments of this epic.

The example of *Vīra* sentiment

नद्धाऽबद्ध-निजोद्धुरोद्धुरकटिः क्रुद्धोऽन्त्ययुद्धेच्छया

चापे संदधदाशुगं त्रिगुणितं सारक्तदृग्-भ्रुश्रिया ।

पिप्पल्या इव पल्लवं स्वमधरं बिभ्रच्चलं राधवः

क्षुद्-व्यात्तातिकरालवक्त्रकुहरः कालोऽभ्यदीपीव सः ॥ १३.४९

The example of Erotic sentiment,

नर्मकीलमपरा त्वधरोष्ठं

काङ्क्षयन्तमथ तत्क्षतकारम् ।

क्षत्र आः क्षतकृदित्यललज्जद्

या ततः प्रथममेव ललज्जे ॥ ६.१६

This epic poem is deals with varied description of natural phenomena and human emotions. Let us see the examples of beauty of river Gaṅgā.

थय्यथय्यिति मृदङ्गवादिनीं

तत्-तदारवमिषात्, सुरापगाम् ।

त्वन्तरंगकर-नर्तिनीं कला-

ज्ञस्सुपश्य, शृणु मेऽथ गीतिकाम् ॥ ३.६

The poet nicely describes the description of spring, summer, rains, autumn, cold weather and winter. Let us see the example of spring season.

विद्योतते प्रथममेष पुरो वसन्तः

शेषं शरीरमतनोर्ऋतुषूचितो राट् ।

षट्सु श्रिया मधुरिमेव रसेषु कान्तेऽ-

तः किं वसन्ततिलकं तिलकं दधाति ॥ ९.३२

At the end of *mahākāvya* poet has composed some verses as supplement wherein he describes eulogy of Rāma, Sītā, Hanumān, and Siva. Some examples of it are as under:

राम त्वदीयपदकल्पतरोः परः को

मामत्र रक्षितुमलं भवतापतप्तम् ।

यश्छायया सुखयति, प्रददाति चान्त-

राचिन्तितानि सुफलानि निजाश्रितेभ्यः ॥ पृ. ४१४

त्र्यक्षीभवंस्त्रिभुवनं सममीक्षितुं कि-

म्बन्ध्यामिव स्फुटयितुं भियमूढसर्पः ।

कं गाङ्गमर्च्यमिव सूचयितुं स्वमूर्ध्ना

यत्नाद् दधत् स गिरिशो गिरि शोभतां नः ॥ पृ. ४२४

SRCR divided into cantos and each canto is divided into subtitles according to the events, which occur in the life of Rāma. Let's see the example of subtitles of first canto, कोशलदेशनिरूपणम्, अयोध्यावर्णनम्, दशरथवर्णनम्, दशरथस्य वशिष्ठं प्रति स्वकीयनिष्पुत्रताऽऽधि-प्रकटनम्, वशिष्ठस्य दशरथं प्रति पुत्रेष्टिकरणाद्युपदेशनम्, वशिष्ठवचनश्रवणाद्राज्ञः शान्तिः, राज्ञ ऋष्यशृङ्गानयनम्, विष्णोरवतरणम् and so on.

Satya Prakash Dube writes:

“महाकविना देशकालानुरूपं कतिपय-अप्रसिद्धानामभिनवानां च शब्दानां
प्रयोगः स्थाने-स्थाने कृतः। समालोचकानां स्वीयाभिमतस्तथापि
अभिनवशब्दप्रयोगविषये कवेरभिरुचिः श्लाघ्या एवास्ति।”⁹⁷

II.VIII RĀMA-CARITAM

Rāma-caritam is composed by Padma Narayana Tripathi. The poet has given the information about himself by some verses, which are the following:

तिवारीजीति विख्यातविद्वद्वृन्दशिरोमणिः।
देवनारायणस्यान्तेवासी श्रीरामप्रीतये॥
दवनागर्भसम्भूतः सहदेवसुतः सुधीः।
पद्मनारायणो रामचरितं संव्यधाच्छिवम्॥
पुत्रीकृतो रमाकान्तो मध्यमानुजभूर्मम।
सम्पादनं व्यधादस्याधिकारञ्च समं समैत्॥

RC is divided into 22 cantos wherein the poet describes the life story of Rāma. It begins with Rāma's birth, coronation of Rāma, boons of Kaikeyī, arrival of Rāma into the forest, abduction of Sītā, killing of Rāvaṇa, Rāma's return in Ayodhyā and Rāma's coronation. The theme of this epic is taken from the *Rāmāyaṇa*. The hero of this epic poem is Rāma. The language of this epic is very mature. This work is not available to me but Rahash Vihari Dwivedī gives this information in his book *Arvachina Sanskrit Mahākāvyaṇuśīlanam*.⁹⁸ Let us see the example of it:

यच्चाणुतो निखिलविश्वबृहत्प्रमाण-
व्याप्तो यथा पयसि सर्पिरसौ कृपालुः।

⁹⁷Dube, Satya Prakash, *Śrī-Rāma-carita-bdhiratnam Mahākāvye-śābdika-siddhanta-prabhavah*, in Jayanti, p.462

⁹⁸ Dwivedi, Rahash Vihari, *Arvācīna Sanskrit Mahākāvyaṇuśīlanam*, op.cit., 1981

ब्रह्मेति तस्य रुचिरं नररूपमाप्य
याता चिरं वसुमती स्वयथार्थनाम ॥

II. IX ŚRĪ-RĀMA-RASĀYANAM

Śrī-Rāma-Rasāyanam (SRR) is composed by Hajarilal Shasrti. The poet has briefly described life story of Rāma. SRR is composed in *Adhyāya* instead of cantos. It is divided into 18 *Adhyāyas*. The main sentiment of this epic is *Bhakti*. SRR is not available to me but Rahash Vihari Dwivedi gives this information in his research paper.⁹⁹ Some examples are as under:

पञ्चाब्धि शून्यनयने नृपविक्रमाब्दे
संवत्सरे सितदले मधुमासि पुण्ये ।
दुर्गातिथौ शुचितमे गुरुवासरेऽस्य
जाता समाप्तिरिह रामरसायनस्य ॥
हा राम! ये जीवनकञ्जसूर्यः
कारुण्यपूर्णश्च प्रियोऽसि पुत्र ।
नीलोत्पलाभः शशिसुन्दरास्यः
दुःखाब्धिमग्नं हि नयस्य वारम् ॥
शोकान्वितं दशरथं निजगाद रामः
पद्मं यथा सरसि कल्यातुषारदग्धम् ।
रोदीर्न तात! भव शान्तमना वृथैव
यास्ये वनं यदि भवेज्जननी प्रसन्ना ॥

⁹⁹ Dwivedi, Rahash Vihari, *Swātantryotara Madhya Pradeśe Prānitāni Sanskrit Mahākāvyaṇi*, Sanskrit Writings in independent india, pp.113-114

Thus in the aforgoing pages we described about the *mahākāvyas* of twentieth century written by the great poets of Sanskrit literature on the theme of the *Rāmāyaṇa*. In the next chapter will attempt to discuss about the *mahākāvyas* written on the *Mahābhārata*.

CHAPTER – III

MAHĀKĀVYAS BASED ON THE MAHĀBHĀRATA

The *Mahābhārata* is one of the two great epics in India, the other being the *Rāmāyaṇa*. Originally it was written in Sanskrit by Maharshi Vedavyāsa about 5000 years ago. The *Mahābhārata* is the story of the Pāṇḍavas and the Kauravas. The later refused to part with the due rights of their cousins the Pāṇḍavas in the Hastināpur kingdom. As a result, the war of *Mahābhārata* was fought. The war which lasted for 18 days was won by the Pāṇḍavas. Thus, it is the story of victory of righteousness, truth and untruth and evil. The *Mahābhārata* is not merely a religious book; rather it is a treasure trove of knowledge containing political philosophy as well as the philosophy of our life. The great scriptures *Bhagvadgītā* is the product of this war. Many *mahākāvyas* in Sanskrit are written on the themes of the *Mahābhārata*. In the following pages the descriptions of those *mahākāvyas* are given.

III.I SATĪ-CARITAM

Satī-caritam is composed by K. S. Krishna Murthy in 1953. The theme of this epic is taken from the *Mahābhārata*. The story of Sāvitrī and her husband Satyavān has been narrated in the *Mahābhārata*. *Satī-caritam* has eleven cantos. Out of them, the first four cantos are published in the Sanskrit *Kāmadhenu* in 1923. Later, the poet has added 07 cantos and published it in the form of a book. This work is not available to me but the information is taken from the book viz. *Post Independence Sanskrit Epics*.¹⁰⁰

¹⁰⁰ Rangnath, S., *Post Independence Sanskrit Epics*, 1996

The epic begins with the following verse:

विध्योततामन्तरहर्दिवन्त-

द्रध्याद्विवस्वत्किरणारुणाभम् ।

अन्विष्यमाणं मुनिभृंगवृन्दैः

गजेन्द्रवक्त्रस्य पदारविन्दम् ॥ p.1

The first canto consists of the narration of Aśwapati, his dream and the boon from Saraswatī for a daughter. The second canto deals with the birth of Sāvitrī, her childhood and her physical beauty. The third canto comprises of happiness of King Aśwapati, youth of Sāvitrī. The fourth canto deals with meeting of Sages and Satyavān and description of natural phenomenon. The fifth canto deals with meeting of Satyavān and Sāvitrī, mutual attraction between them and their love.

The sixth canto comprises of arrival of Nārada to meet king Aśwapati, graphical description of Nārada, hospitality given by King to Nārada and Nārada's information to the king about the short life of Satyavān. The seventh canto narrates the marriage of Sāvitrī and Satyavān and devotion of Sāvitrī towards her husband. The eighth canto describes the care taken by Sāvitrī to protect the life of Satyavān, description of Nature and Yama. The ninth canto comprises of conversation between Yama and Sāvitrī and three boons given by Yama to Sāvitrī. The tenth canto deals with the long sleep of Satyavān, conversation between Satyavān and Sāvitrī. The eleventh canto consists of Śalva who gets back his sight and kingdom. Devotion of Sāvitrī for Satyavān:

उपावासतिकृतो मे नाथ जाश्रन्तिरस्ति

प्रमुदितहृदयास्मि त्वानुगन्तुं प्रवृत्तां ।

भुवनभरणमर्हन्ब्रूहि भारः किमुस्यां

कथमपि न सहेय त्वद्वियोगं दिनेऽस्मिन् ॥ p.22

Graphic description of Yama:

अरुणवसनमुग्र श्यामदन्तं विवस्वन्-
विषमुरुदृढगात्रं रक्तनेत्रं प्रगल्भम् ।
करतलधृतपाशं बद्धमौलिं मृगीदृक्
कमपि कवितुकाराद्वेपमाना ददर्श ॥ p.23

III.II KARṆĀRJUNĪYAM

Karṇārajunīyam is composed by Vindhyeshvar Prasad Shastri in 1968. He was an erudite scholar of Sanskrit literature. He has composed 13 works in Sanskrit except this epic. *Karṇārajunīyam* contains 22 cantos and 1375 verses. The source of this epic is *Mahābhārata*. The poet has not given the titles to cantos. This epic is not available to me but the above information is taken from the book, *Sanskrit Mahākāvyaon Kā Samālocanātmaka Adhyayana*.¹⁰¹

This epic starts with the following verse:

श्रियं समुद्धर्तुमनाः स यो निजा-
मयोनिजां मैथिलनन्दिनीं प्रियाम् ।
विधाय मैत्रीं दिननाथसूनुना
महेन्द्रपुत्रं निजघान राघवः ॥ १.१

Description of Karṇa and Arjuna:

लोके यद्यदिहान्तरं निगदितं सर्वत्र सूर्येन्द्रयोः
तद्वत्तत्सुतयोश्च सम्भवमिति स्वभाविकं विद्यते ।
यद्गीतं चरितं यथार्थमसकृत् कर्णार्जुनीयं हि तद्-
व्यासेन प्रभुणा प्रदत्तसरणिं वक्ष्येऽनुरूपं मते ॥ १.७८

¹⁰¹ Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyaon Kā Samālocanātmaka Adhyayana*, 2001 pp.395-396

Example of *Karuṇa* sentiment:

कृष्ण तस्य क्रूरचेष्टां विलोक्य
श्वशवा गेहं बिभ्यती धावमाना ।
मध्ये मार्गं तेन सद्यो गृहिता
चीञ्चक्रे सा हन्त रोरुद्यमाना ॥ १०.६२

Rahash Vihārī Dwivedi rightly observes:

“रस-प्रणव कवि का करुण वर्णन शोभन होकर भी आज के युग के लिए उपयोगी नहीं है... इस प्रकार वर्णन करने वाले वीसवीं सदी के कवि यदि युग की अभिनव प्रवृत्तियों को न पहचान सके तो संस्कृत की सनातनकालीन का नियंत्रण दोषावह कहा जाएगा। प्राचीनशिल्प की दृष्टि से यह एक प्रशस्त महाकाव्य है।”¹⁰²

III.III ADBHUTA-DŪTAM

Adbhuta-dūtām (AD)¹⁰³ is composed by Jaggu Vakula Bhusana in 1968. The poet was an erudite scholar of Sanskrit literature. He has published 10 dramas, one *khaṇḍakāvya*, one *Campū*, and three novels. The theme of this epic is taken from the *Udyogaparva* of the *Mahābhārata*. AD is consisting of 15 cantos. The hero of AD is Kṛṣṇa who plays the role of messenger between the *Kauravas* and *Pāṇḍavas*.

P.S. Subbarao opines regarding this work of the poet:

प्रतिज्ञाकौटिल्ये प्रतिनव-विचित्रार्थरुचिरं
प्रगल्भैर्वाग्गुम्फैः सहृदय-समास्वाद्यरचनम् ।
प्रहर्षं सूरीणां रचयति रसाभिज्ञमनसां
प्रकृष्टं नैपुण्यं प्रथयति च नाट्ये रचयितुः ॥

¹⁰² *Ibid.* p.396

¹⁰³ Bhusana, Jaggu Vakula, *Adbhuta-dūtām*, Bangalore, 1968

The first canto narrates deceptive dress of Pāṇḍavas and prowess of Kṛṣṇa. The second canto deals with the pitiable condition of Draupadī, sadness of Pāṇḍavas, insult of Draupadī in assembly and protection of Draupadī by Kṛṣṇa. The third canto narrates the beauty of winter season. The fourth canto deals with journey of Kṛṣṇa to Hastināpur, description of forest and Kṛṣṇa's meeting with sages. The fifth canto describes worship of Kṛṣṇa and speech of Kṛṣṇa on *Śaguṇa* and *Nirguṇa Brahma*. The sixth canto deals with insult of Kṛṣṇa by Duryodhana. In the seventh canto, the poet has described the journey of Kṛṣṇa. In the eighth canto, the poet narrated the meeting of Kṛṣṇa and Duryodhana.

The ninth canto consists of curiosity of women to see the lord Kṛṣṇa. The tenth canto comprises of address of Kṛṣṇa to Dhṛtarāṣṭra and hospitality of Kṛṣṇa given by Vidura. The eleventh canto describes Dhṛtarāṣṭra's advice to Duryodhana and Kṛṣṇa is described as a messenger of Pāṇḍavas. The twelfth and thirteenth canto narrates speech of Kṛṣṇa and beauty of Kṛṣṇa. In the fourteenth canto, the poet has narrated the cosmic form of lord Kṛṣṇa. The fifteenth canto deals with attempt of Kṛṣṇa to make understand Karṇa and firmness of Karṇa.

Character of Kṛṣṇa in poet's word:

परमपुरुष एष दयानिधि-

नयनगोचरतामधिगत्य नः।

अभितभाग्यवशादिति मन्महे

लसति सम्प्रति मानुषरूपभाक् ॥ ५.४५

Example of *Bhakti* Rasa:

धन्यतमो भगवन्न मदन्यो

दृष्टिमिदं तवरूपमहो यत्।

चक्षुरपि प्रथमं भवतेदं

दत्तमभूत् सफलीकृतमद्य ॥ १४.१३

S. Ranganath rightly observes:

“The poet has modified the character of Dhṛtarāṣṭra as depicted in the *Mahābhārata*. Here, he is depicted as sincere in his advice to his son to accept the meditation of Shree Kṛṣṇa. He is not blind to the fact that Shree Kṛṣṇa is an incarnation. The supreme qualities of Shree Kṛṣṇa are sung on as many as four occasions in detail and are implied in almost all cantos of the poem. Śānta and Bhakti are the predominant sentiments here....His command over the language is remarkable. His diction is neither too pedantic nor too simple. There is novelty in the work though it is a mythological epic just as the character of Dhṛtarāṣṭra and so on.”¹⁰⁴

Rahash Vihari Dwivedi observes:

“कवि ने स्वयं की कल्पना से पौराणिक और महाभारतीय कथानक को चारुतम बनाकर प्रस्तुत किया है। उसे कहीं नवीन मोड़ नहीं दिया गया है और न वर्तमान अनेक काव्यों की राष्ट्रभक्ति की धारा के विशेष निकट ही रखा गया है। यह प्राचीन शैली तथा परम्पराप्राप्त कथानक का एक श्रेष्ठ महाकाव्य है”¹⁰⁵

III.IV DHANAÑJAYAVIJAYAM

¹⁰⁴ Rangnath, S., *Post independence Sanskrit epics*, 1996

¹⁰⁵ Dwivedi, Rahash Vihari, *op.cit.*, p.392

Dhanañjayavijayam (DV)¹⁰⁶ is composed by R. Ramasubramaniam Iyer in 1974. He was an ardent devotee of Śrī Jñānānanda Swamīgal. His father's name was Rāmanatha and his mother's name was Śivakāmi. Rāmanatha was well versed in Sanskrit. Rāmasubramaniam Iyer was an eminent scholar in the field of Sanskrit literature. This poem is consisting of 18 cantos and 1459 verses describing various activities of Arjuna. The theme of this poem is taken from the 'Vanaparva' of the *Mahābhārata*. Arjuna is hero while his five brothers, Pāñcālī, Indra, Mātālī, Kṛṣṇa, and *Kauravas* etc. are the minor characters. The poet has not given the titles to cantos. This epic poem begins with the salutation to lord Śiva and goddess Pārvatī. The poem begins with the following verse:

ओंकारबीजं गिरिजाकुमारं
दिव्यप्रसन्नास्यमचिन्त्यरूपम्।
मातृप्रशस्ताङ्कगतं महान्तं
काव्यात्मकं तं हृदि भावयामि॥ १.१

The first canto begins with the praise of lord Śiva and goddess Pārvatī, humble respect towards his parents, eulogy of sage Vyāsa, mystic vision of Vyāsa, and penance of Arjuna. The second canto narrates arrival of Śiva in the form of hunter, arrival of demon, description of Arjuna, discharge of arrow by Śiva and Arjuna, death of demon by both arrows, commencement of war, Śiva was pleased with Arjuna. The third canto starts with Arjuna's surrendering knowing the reality about Śiva, glory of lord Śiva, Śiva blessed to Arjuna and disappeared. The fourth canto narrates Arjuna's relaxation after his penance, description of Indra's chariot, arrival of chariot from Heaven, arrival of Arjuna in the assembly of Indra.

The fifth canto is related to the description of the way from Earth to Heaven, hospitality of Arjuna in the heaven, description of Arjuna's procession, Arjuna's

¹⁰⁶ Iyer, Ramasubramaniam, *Dhanañjayavijayam*, 1974

impression about the Heaven, Arjuna's meeting with Indra, and description of dance performed by the water nymphs. The sixth canto deals with Heaven's life of Arjuna, tuition was given by Chitṛaśena, meeting of Chitṛaśena and Urvaśī, description of the virtues of Arjuna, Urvaśī's curiosity to meet Arjuna. The seventh canto begins with Urvaśī's effort to attract Arjuna, disappointment in her attempt, arrival of Lomāśā in assembly and Lomāśā's meeting to *Dharmaputṛa* and departure for heaven.

The eighth canto consists of various episodes like dream of Dhṛtarāṣṭra. The ninth canto is endowed with the description of the separation of Pāṇḍavas and Pāṇḍālī and importance of pilgrimage and pilgrimage of *Dharmaputṛa*. The tenth canto describes Lomāśā's meeting with Pāṇḍavas, Pāṇḍava's pilgrimage, meeting of Hanumān to Bhīma and Bhīma's fight with demons. The eleventh canto is endowed with different topics like description of sea, war between Arjuna and *Nivatakavachas* and Arjuna's victory.

The twelfth canto describes about the description demon's city, fight between Arjuna and demons, use of 'Pāśupāta' arrow by Arjuna, effect of 'Pāśupāta' arrow and death of the Poulomas and Kālakeyas. The thirteenth canto deals with reception by celestials to Arjuna, meeting of Indra and Arjuna, coronation of Arjuna, praise regarding Arjuna's heroism, arrival of Śiva and Pārvatī and Śiva's boon to Arjuna. The fourteenth canto starts with eloquent speech of Indra, story of Nala and Damayantī, Pāṇḍālī's unconsciousness in the absence of Arjuna, lamentation of *Dharmaputṛa* and Draupadī's dream.

The fifteenth canto narrates beauty of mountain, meeting of Arjuna with his brother, reception by Mātālī, Arjuna's happiness in the presence of his brother and Pāñcālī. The sixteenth canto begins with glory of Kṛṣṇa, evil thoughts of Duryodhana, meeting of Nārada and Pāṇḍavas, importance of religion, and Duryodhana's grand procession and his disappointment. The seventeenth canto deals with disguise of Pāṇḍavas, killing of Kīcaka by Bhīma, arrival of army in the country of Virāṭa, episode of stealing of royal cows, arrival of Duryodhana in Virāṭa's capital and deacription of war. The eighteenth canto starts with original forms of Pāṇḍavas, victory of Uttarā and Uttarā's marriage with Abhimanyu. The poem ends with the following verse:

सदा विपश्चित्तुकलाधरे कलाः

मनोहराः पश्यति दोषवत्यपि ।

न राजहंसः पयसोऽम्बुमिश्रितात्

कदापि गृह्णाति जलं पिपासया ॥ १८.९१

This epic composed in various metres like *Anuṣṭup*, *Indravajrā*, *Upajāti*, *Upendravajrā*, *Mandākrāntā*, *Mālinī*, *Varṇasāstha*, *Vasantatilakā*, *Śārdūlavikrīḍita*, *Śālīnī*, *Prthvī*, *Śikhariṇī* etc. Let us see the example of *Vasantatilakā*:

धन्योहमद्य सुतरां शिवयोः प्रसादा-

द्यावद् विलोकयति मामिह भाग्यलक्ष्मीः ।

चक्रं यथा भ्रमति वर्तितयन्त्रशक्त्या

भाग्यं तथा प्रचरतीदमदृष्टशक्त्या ॥ ४.११

Vīra is dominant sentiment in this epic poem. *Śṛṅgāra*, *Adbhuta*, *Karuṇa*, *Bhayānaka*, *Raudra* and *Śānta* are presented as minor sentiments. The example of *Raudrarasa*:

निशम्य शम्भोरवहेलनं परं

परंतपः सन्नतिकोपमूर्च्छितः।

किरात! पापिन्मृगयार्थिनोऽस्तु मे

मृगस्त्वमेवेति शरं स संदधे ॥ २.३२

The epic poem is consists of various figures of speech like *Upamā*, *Atiśayokti*, *Utprekṣā*, *Śleṣa* etc. Let us see the example of *Utprekṣā*:

स कोपमुद्दीपयितुं प्रचक्रमे

क्रमेण पार्थेऽथ शिवः शितैः पदैः।

ज्वालां वनार्ग्रेमरुता वने यथा

यथाऽग्निजिह्वां भृशमाज्यधारया ॥ २.३०

The poet has described the beauty of mountain Gandhamadana and Indrakila in charming manner. Let us see some examples of Gandhamadana Mountain;

विशिष्टपुष्पस्तवकद्रुमैस्तत-

स्ततं लताभिश्च स गन्धमादनम्।

अपश्यदाच्छन्नमिवोन्नतस्तनं

विचित्रवर्णाङ्कितचेलया भुवः ॥ १५.६

फलातिभारैरवनामितद्रुमाः

सगन्धपुष्पस्तवकान्विता लताः।

जलप्रपाता मृगपक्षिणो नृणां

पृथक् च कर्षन्ति मनांसि सानुषु ॥ १५.७

In this epic the author has nicely portrayed various descriptions like natural, beauty of Indra's chariot, description of Heaven, description of various holy places of India, description of battle, description of sea, description of cities of India etc. Let us see the description of the divine chariot of Indra in the poet's word:

उच्चैःश्रवप्रमुखवाजिरुहमानं

मायामयं नभसि नेत्रमुषं ज्वलन्तम्।

ऐन्द्रं रथं हरितपिङ्गलनीलवर्णे-

रग्रे ददर्श विलसन्तममुं प्रकाशैः॥ ४.२४

Ramasubramaniam Iyer says:

In this *mahākāvya*, two changes have been made from the original text of the *Mahābhārata*. Indra in the course of giving some advice to his son Arjuna has alluded to the story of Nala and Damyanti. In the original text this story is narrated by a sage to *Dharmaputra*. Similarly, Indra speaks about the nature of ‘*Dharma*’ in the various ‘*Yugas*’ in the course of his advice. In the original text this told by Hanumān to Bhīma.”¹⁰⁷

Rabindra K. Panda writes:

“According to the definition a *mahākāvya* must have a theme taken from an epic of history. Firstly, in this poem the theme has been taken from the *Vanaparva* of the *Mahābhārata*. Secondly, the hero should be endowed with many good qualities and noble traits. In this epic poem, Arjuna fulfills all those necessary qualities. Another feature of a *mahākāvya* is the division of the work into various cantos properly and coherently connecting the theme. A canto must deal with a particular idea directly connected with the traits of the hero. Each emerges from a consideration of a number of facts. The poem is interesting

¹⁰⁷ *Ibid*, (Introduction) p. xi

for its delineation of sentiment, description of natural beauty and sweet language. Thought the theme is old yet it seems to be new in the hand of the master poet.”¹⁰⁸

C.R. Pattabhiraman observes:

“DV deals with Arjuna’s life and achievements up to the stage of the ‘*Bhagvadgītā*’. It narrates how the best of the Pandu Princes equipped himself not only for the Great War but also for the great ‘*Upadeśa*’ in the ‘*Gītā*’. We find him in his father, Indra’s court in the Heavens shocked by the way of life amongst ‘*Devas*’. He later realizes that their standards and way of life were different from those of mortals on earth. We similarly see him as an ascetic praying to ‘*Isvara*’ and securing boons and ‘*astras*’ after severe trials. We also see him fulfilling the role of a great house-holder and husband marrying many princesses who were his admirers.”¹⁰⁹

For the language of this *mahākāvya*, Balakrishna Shastri writes:

“काव्येऽस्मिन्महाकाव्यलक्षणं संप्रतिपन्नं वर्तते। अस्य शैली सरलतमा।
पाकश्च द्राक्षापाकः। प्रसादगुणपूर्णः। रीतिश्च वैदर्भी। भिन्नवृत्तत्वं
महाकाव्यानुगुणमादृतम्। उपमोत्प्रेक्षादिनैके अलंकाराः
रसौचित्यमनायासेनादृताः। इतिवृत्तानुगुणमुपदेशा लोकोक्तयश्च विवृताः।
विविधरसालंकारैरुपबृंहितमिदं काव्यरत्नं सहृदयानां
कालिदासमनुस्मारयति।”¹¹⁰

¹⁰⁸ Panda, Rabindra K., *Essays on Modern Sanskrit Poetry*, Delhi, 2009

¹⁰⁹ Iyer, Ramasubrahmanya, *Dhanañjayavijayam*, (An Appreciation) p .vii

¹¹⁰ *Ibid*, p. ii

III.V KARṆA -CARITĀMṚTAM

Karṇa-caritāmṛtam (KC)¹¹¹ is composed by Gulab Chandra Sharma in 1990. Gulab Chandra Sharma was born in Nayan village, Shahpura, Jaipur in 1921. His father's name was Hanuman Sahay. The poet has obtained the knowledge of astrology from his grandfather. At the end of the epic, the poet has given the lineage of himself. KC is consisting of 21 cantos. The poet gives the appropriate titles of the cantos in accordance with the incidents, which were occurs in the life of Karṇa.

The first canto deals with the description of Pṛṭhu, birth of Kuntī, her beauty, her youth, her spell offered by Durvāśa to Kuntī, chanting of spell by her, born of lustrous child viz. Karṇa by the spell, abandonment of Karṇa by Kuntī cause of fear of public opinion, nourishment of Karṇa by the Adhiratha who is childless. The second canto comprises of the description of beauty of Karṇa, childhood of Karṇa and prowess of him. The third canto consists of departure of Adhiratha to Hastināpur, marriage of Pṛṭhu with Pāṇḍu, birth of children by the womb of Kuntī and Mādri, death of Pāṇḍu and arrival of Kuntī in Hastināpur along with his children. The fourth canto deals with the beauty of Karṇa and education of Karṇa. The fifth canto consists of social problems with Karṇa, Arjuna proclaimed as a best archeries, insult of Karṇa and silent of Kuntī.

The sixth canto comprises of Arrival of Rādha in Champāpuri, beauty of Karṇa, marriage of Karṇa with Vṛśālī. The seventh canto narrates the description of *Vasanta*, grandeur of marriage assembly, description of city and happiness of

¹¹¹ Sharma, Gulab Chandra, *Karṇa-caritāmṛtam*, 1990

people. The eighth canto deals with the journey of Vṛṣālī, beauty of moonlight and night. The ninth canto consists of Pāṇḍava's killing conspiracy organized by Kauravas, nobility and generosity of Karṇa and popularity of Karṇa. The tenth canto deals with *svayamvara* of Draupadī, Karṇa's insult and marriage of Arjuna with Draupadī.

The eleventh canto contains marriage of Suyodhana with Bhānumatī, fighting with Jarāśandha, news of Vṛṣālī's pregnancy and happiness of Kuntī. The twelfth canto consists of description of *Rājasūya* sacrifice, birth of Karṇa's son, importance of *Yaksha*, defeat of Pāṇḍavas in gambling, insult of Draupadī and sadness of Karṇa. In the thirteenth canto, the poet narrates disguise form of Pāṇḍavas and search of Pāṇḍavas by the Kauravas. In the fourteenth canto, the poet gives the description of India and patriotism of *Kuntībhoja*. The fifteenth canto consists of ruler of Karṇa, arrival of Karṇa near Paraśurāma for getting the *Brahmāstra* and curse of Paraśurāma and description of war. The sixteenth canto deals with the faith of Karṇa and mental agony of Karṇa.

The seventeenth canto describes the praise of generous, arrival of Indra in the form of Brāhmin and astonished of Indra. The eighteenth canto deals with proposal of Kuntī to take the side of Pāṇḍavas and insult of Kuntī. In the nineteenth canto, the poet has described the proficiency of Karṇa in war and description of war. The twentieth canto deals with destruction of Karṇa's *Amoghaśakti*, happiness of lord Kṛṣṇa, killing of Abhimanyu, Jayadratha, Droṇācārya, Bhīṣma respectively described by the poet. In the twenty-first canto, the poet has described praise of Karṇa, the tremendous war between Kauravas and Pāṇḍavas and victory of Pāṇḍavas.

Beauty of Kuntī in poet's word:

विलासभूमिर्नवयौवनस्य
क्रीडाङ्गणं पुष्पशरासनस्य ।
रतेर्विचित्रा मधु-पानशाला
तस्याः शरीरं सुषमां बभार ॥ १.१२

Beauty of Sun:

सिंहाकृतिर्व्योम्नि समुच्छलन्तं
प्राच्यां समुतप्तसुवर्ण-वर्णम् ।
प्रचोदकं दिव्यधियः कवीनां
भर्गो वरेण्यं सवितुर्ददर्श ॥ १.५०

Beauty of Karṇa:

अथाऽर्जुनोऽप्यस्य मुखं ददर्श,
विद्योतितं कुण्डलमण्डलाभ्याम् ।
शुक्लाष्टमी-चन्द्र विशालभालं
विचित्रतेजोवलयं दधानम् ॥ ४.१४

Poet's knowledge in astrology:

चचाल भूः दिक्करिणो विभीताः
सर्वेग्रहाः वक्रगतिं प्रपेदुः ।
नक्षत्रचक्रं क्षरतं जगाम
तत्राङ्गराजे स्वभिषिच्यमाने ॥ २१.५

Example of good saying:

सुमहानपि दुष्टाऽऽत्मा नाऽपकर्तुं किलार्हति ।
येषां संरक्षकः साक्षात् भगवानिति निश्चितम् ॥ ९.१३

Karṇa's modesty in this epic:

अधरितनिजमानां संस्मरन् सोऽपि किन्तु
न खलु विवदिषन्तीमङ्ग राजेति वर्णेः ।

मनसि परिविनिन्दन् कौरवाणां समाजम्

प्रसभमरुणनेत्रः प्राव्रजत्स्वं निकेतम् ॥ १२.५२

Karṇa's brevity in the war of *Mahābhārata*:

“कर्णः” सदैवोच्चतमः स्वयम्भूः

“महारथी” भूतल दानवीरः।

“राजा” धनुर्वेद-महाप्रवीणः

ज्येष्ठो महाभारत मुख्ययोद्धा ॥ २१.१११

“कर्णः” सदा मानवताऽभिमानी,

सर्वस्व-दाता धन-वर्जितेभ्यः।

श्रीकृष्णमान्यः खलु दिग्विजेता

जये महाभारत पूज्यपात्रम् ॥ २१.११२

This epic consists of various metres and figures of speech. Mostly the poet has used *Anuṣṭup*, *Śārdūlavikrīḍita*, *Dṛṭavilambita* and *Mālinī*. The poet has used many figures of speech to make this epic charming. He has used *Upamā*, *Rūpaka*, *Anuprāsa*, *Śleṣa*, *Yamaka* etc. Let us see the example of *Śleṣa*:

द्रुतं द्रुतद्रः परिशान्तधृष्टः

आकान्तभीमो व्यथितार्जुनश्च।

स्वयंवरा कज्जलिताऽश्रुवर्षैः

शान्तोऽभवत्कर्ण महादवाग्निः॥ १०.४५

Poet's scholarship in grammar:

निषेध-वर्णान्त-निपात-लोपाः

दृष्टाः जनैर्व्याकरणो तथैव।

समस्त-शब्देष्वपि केवलेषु

सुविग्रहाः दृग् ग्रहतामुपेयुः॥ ८.१५

Shankarlal Shastri writes:

“कवि का स्पष्ट मानना है कि हस्तिनापुर के सिंहासन पर कर्ण का ही अधिकार था, क्योंकि अधिरथ ययाति का वंशज था तथा ययाति हस्तिनापुर के संस्थापक थे। पाण्डवों की तरफ कर्ण भी देवपुत्र था तथा प्रथम कौन्तेय भी था। इस प्रकार कर्ण को ही सिंहासन का पूर्णतः उत्तराधिकारी सिद्ध किया जा सकता है। महाभारतीय पात्रों में कर्ण को यथार्थ रूप में देखने पर ज्ञात होता है कि कर्ण प्रेरणादायी, जनहितैषि, उद्यमी, धनुर्धारी व कुशल दानी के रूप में उभरते हैं। इन्हीं साक्ष्यों को मध्य नजर रखते हुए कवि ने कर्ण के साङ्गोपाङ्ग जीवन को महाकाव्य रूप में चित्रित किया है।....इस रचना में एक उपेक्षित पात्र कर्ण को धीरोदात्त नायक के रूप में प्रस्तुत कर मानवीय भावों के सूक्ष्मतम निरीक्षण प्रकृति के साथ तादात्म्य भाव और जीवन के बहुआयामी बहुरङ्गी तथा नैकविध स्वरूपों का गहराई तक अध्ययन कर उसे मनोरम ढंग से प्रस्तुत करने की कला कवि के प्रखर पाण्डित्य व मौलिक पर्यवेक्षण शक्ति की परिचायिका है।”¹¹²

He further remarks:

“कवि की भाषा में यथार्थता, माधुर्यता, सरसता व प्राञ्जलता का सुमधुर गुम्फन है। इस रचना में कृत्रिमता व क्लिष्टता का अभाव दृष्टिगोचर होता है। अलङ्कारो की स्वभाविकता बड़ी ही सुन्दर है। शब्दालङ्कारो से भाषा-सौन्दर्य व अर्थालङ्कारो से भावाभिव्यक्ति की मनोरम झाँकी परिलक्षित होती है।”.... निःसंदेह यह महाकाव्य न केवल कर्ण के जीवन पर ही बल्कि समूचे मानव जगत को नव प्रेरणा देता है।....“महारथी” महाकाव्य में पौराणिक सम्पदा व संस्कृति की

¹¹² Shastri, Shankarlal, *Rājasthān Kī Sanskrit Sampadā*, 2009, pp.61-73

धरोहर को संजोकर रखने की तडप पद-पद पर अभिव्यञ्जित हुई है। जीवन के चरम लक्ष्य की ओर संकेत, मानव चेतना को जगाने का उद्यम, भोगवाद के प्रश्रय से मानव में पशुत्ववृत्ति का अभिवर्धन, विपन्न हो रहे पर्यावरण की सुरक्षा के प्रति व्यग्रता व धर्म की मनमानी आदि पक्षों पर वैचक्ष्यपूर्ण ध्वन्यांकन किया गया है। इस प्रकार पाटलेन्दु कृत “महारथी महाकाव्य राजस्थान के महाकाव्यों की पुरातन परम्परा को अक्षुण्ण बनाये रखने में पूर्णतः सहायक सिद्ध हुआ है।”¹¹³

Gayaval Lalashankar observes in his research paper:

“महाभारत के मूल कथानक को लेकर अपनी प्रतिभा एवं कल्पनाशक्ति से कर्ण के चरित्र को सरस एवं ओजस्वी भाषाशैली के माध्यम से आदर्श स्वरूप प्रदान किया है। शास्त्रसम्मत सिद्धान्त का अनुकरण करता हुआ यह महाकाव्य इक्कीस सर्गों में विभाजित है।....इस प्रकार कर्ण महाभारतीय पात्रों में सर्वोत्तम सबों के लिए प्रेरणादायी है, यही विचार कर्ण के साङ्गोपाङ्ग जीवन को महाकाव्यरूप में चित्रण करना उचित जानकर ही कवि ने इस काव्य का प्रणयन किया।”¹¹⁴

III.VI BHĪṢMA-CARITAM

*Bhīṣma-caritam*¹¹⁵ is composed by Harinarayan Dikshit in 1991. Harinarayan Dikshit is the star in the galaxy of modern Sanskrit poetry. He was born at village of Parkula, district Jalaun, Uttar Pradesh. His father's name was Raghuveera Sahaya and mother's name was Sudama Devi. He has published number of works in

¹¹³ *Ibid*, pp.75-77

¹¹⁴ Gayaval, Lalashankar, *Swāntantrotara Rājasthānīya Mahākāvyaṃ*, in *Sanskrit Writings in Independent India*, p.67

¹¹⁵ Dikshit, Harinarayana, *Bhīṣma-caritam*, 1991

Sanskrit literature. This epic is divided into in 20 cantos and 1118 verses. The subject matter of this epic poem is taken from the great epic *Mahābhārata*. This epic covers the story of life of Bhīṣmapitāmaha from the birth up to the death. The poet impressed through the vast personality of Bhīṣma who played an important role in the war of the *Mahābhārata*. The title of the cantos and number of verses are as under in accordance with the theme of the epic:

Canto	Number of Verses	Titles of the Cantos
I	51	जननीवियोगः
II	51	विद्याप्राप्तिः
III	51	दिक्षान्तसमारोहः
IV	52	विशिष्टगुरुप्राप्तिः
V	52	दिव्यास्त्रप्राप्तिः
VI	69	धनुर्विधाप्राप्तिः
VII	61	वनविहारम्
VIII	42	वियोगवर्णनम्
IX	85	भीष्मप्रतिज्ञावर्णनम्
X	47	विमातृलाभवर्णनम्
XI	40	अनुजद्वयलाभवर्णनम्
XII	57	विचित्रवीर्यविवाहवर्णनम्
XIII	57	पाण्डवकौरवकलहकारणवर्णनम्
XIV	61	भीष्मशरशय्यावर्णनम्
XV	51	महाभारतयुद्धवर्णनम्
XVI	52	खेदनिरासवर्णनम्
XVII	52	राजधर्मवर्णनम्

XVIII	53	प्रजाधर्मवर्णनम्
XIX	53	मोक्षधर्मवर्णनम्
XX	54	महाप्रयाणवर्णनम्

This epic poem begins with:

नमामि देवीं वरदायिनीं शुभां

परायणां भक्तजनार्तिनाशने ।

शरीररक्षां विदधाति मामकीं

दयावती स्नेहवती च सा सदा ॥ १.१

The first canto is entitled with the separation from mother wherein the poet narrates about the separation of Gaṅgā from Śāntanu and Bhīṣma, Śāntanu's ruling over Hastināpura, greatness and popularity of him, happiness of people during the ruler of king Śāntanu and sadness of him in the absence of wife Gaṅgā. The second canto *viz.* the acquirement of learning consists Śāntanu's happiness because of birth of son, childhood of his son, education of child, appointment of teacher by Śāntanu, expertise of child Devavrata in scriptures, happiness of teacher and description of convocation ceremony.

The third canto *viz.* the convocation ceremony deals with convocation ceremony of Devavrata, hospitality of Devavrata in Hastināpura, speech of teachers, speech of Devavrata and Śāntanu's happiness hearing the speech of Devavrata. The fourth canto *viz.* the acquirement of a special teacher comprises of Paraśurāma's appointment as a teacher, Devavrata's education, description of hermitage, arrival of him near Paraśurāma and pleasure of Paraśurāma. The fifth canto *viz.* the acquirement of divine weapons starts with Paraśurāma's training to Devavrata, training of various arrows, Paraśurāma's invaluable advice and departure of

Devavrata from the hermitage. The sixth canto *viz.* the acquirement of the art of archery discusses description and decoration of Hastināpura, arrival of Devavrata in Hastināpura, hospitality of Devavrata and description of Śāntanu's assembly.

The seventh canto *viz.* wandering in the forest mentions coronation ceremony of Devavrata, loneliness of king Śāntanu, Śāntanu's departure for forest, arrival on the bank of river Yamuna, meeting with Satyavatī and love between them. Further, the poet narrates, Śāntanu's advent near Satyavatī's father namely Daśarāja. The eighth canto *viz.* the description of separation explains Śāntanu's grief in the absence of Satyavatī, appointment of spy to know the reason of Śāntanu's grief by Devavrata and information from spy to Devavrata. The ninth canto *viz.* the description of a terrible oath states Satyavatī's misery, arrival of Devavrata near Daśarāja, Devavrata's terrible oath *viz.* *Bhīsmapratijñā* for the happiness of his father and arrival of Satyavatī in grand palace. The tenth canto *viz.* description of obtainment of stepmother consists of happiness of Śāntanu, explanation of sexual enjoyment and description of pleasure of them.

The eleventh canto *viz.* description of obtainment of two brothers narrates Satyavatī's pregnancy, birth of beautiful boy *viz.* Citrāngada, pleasure of Devavrata and Śāntanu, expertise of Citrāngada, coronation and prince-hood of him, news of Satyavatī's pregnancy second time, birth of second child *viz.* Vicitravīrya. The twelfth canto *viz.* the description of marriage of Vicitravīrya deals with the death of Śāntanu, Citrāngada's killing in the combat, coronation ceremony of Vicitravīrya, *Svayamvara* of Ambā, Ambikā and Ambālikā, kidnapping by Devavrata and disagreement of Ambā to marry with Vicitravīrya.

The thirteenth canto *viz.* the description of the cause of broil between Pāndvas and Kauravas consists of Vicitravīrya's death due to tuberculosis, *Mantraputras* from Ambikā and Ambālikā *viz.* blind Dhṛtarāṣṭra and Pāṇḍu respectively, marriage ceremony of Dhṛtarāṣṭra, and Pāṇḍu with Gāndhārī and Kuntī respectively. Gāndhārī gives birth to hundred sons and one daughter. Kuntī gives birth to three son's *viz.* Yudhiṣṭhira, Bhīma and Arjuna. Mādrī gives birth to two son's *viz.* Nakula and Sahadeva, death of Pāṇḍu, cause of curse, Pāṇḍavas' marriage with Draupadī, *Rājasūyayajña* performed by Pāṇḍavas, game of dice between Pāṇḍavas and Kauravas, exile of Pāṇḍavas for thirteen years, Uttarā's marriage with Abhimanyu.

The fourteenth canto *viz.* the description of Bhīṣma's bed of arrows consists of war between Pāṇḍavas and Kauravas, worry of Yudhiṣṭhira, meeting of Yudhiṣṭhira and Bhīṣma and death of Bhīṣma. The fifteenth canto *viz.* the description of the *Mahābhārata* war comprises of Droṇācārya's appointment as commander-in-chief, death of Droṇācārya, Karṇa's appointment as chief of Kaurava, killing of Duḥśāsana by Bhīma and Killing of Karṇa by Arjuna, worry of Duryodhana, advice of Aśvatthāmā, Śalya appointed as a commander-in-chief, killing of Śalya in war, sinful Aśvatthāmā also punished by the Pāṇḍavas. The sixteenth canto *viz.* the description of regret and despair deals with the victory of Pāṇḍavas, Kṛṣṇa removes the pain of Bhīṣma, repentance of Bhīṣma, consolation given by Kṛṣṇa, Yudhiṣṭhira appologies to Bhīṣma and asks him to forgive.

The seventeenth canto *viz.* the description of general kingly duties deals with Yudhiṣṭhira's question to Bhīṣma about the duty of king, answer of Bhīṣma

regarding king's duty as well as some necessary suggestion of him. The eighteenth canto *viz.* the description of duties of people deals with Bhīṣma's description of *Prajādharmā* in details. The nineteenth canto *viz.* the description of salvation consists of Yudhiṣṭhira's question to Bhīṣma regarding the salvation and funeral rites of Bhīṣma. The twentieth canto *viz.* the description of *Mahāprayāṇa* deals with the charity and food given by Yudhiṣṭhira, salvation of him, good qualities of Bhīṣma, concluding ceremony of Bhīṣma performed by relatives.

Grandeur and beauty of India in poet's word:

वसुन्धरा यस्य च शस्यशोभिता
धनेन धान्येन मुदा च यो भृतः।
ज्वलंश्च यत्रास्ति विवेकदीपको
जयेत्स देशो भरतस्य भूभृतः॥ १.१४

Birth of Bhīṣma in poet's word:

प्रसूय पुत्रं वसुतेजसं शुभा
चुचुम्ब सा स्नेहयुता हि तं चिरम् ।
समर्प्य तं शान्तनुहस्तयोस्ततो
जगाद खिन्ना विनयेन भूपतिम् ॥ १.३५

Oath of Bhīṣma:

अहं निवत्स्यामि सदा विना स्त्रियं
रतिं विवाहं च जहामि सर्वथा ।
न कामयिष्ये च कदापि कामुकीं
न रेतसा मे च कुलं चलिष्यति ॥ १.६३

Example of *Śṃgāra* sentiment:

अनन्तरं तौ तिलतण्डुलाख्यं
परस्परालिङ्गनमन्वभूताम् ।

तां भावभूमिं समतीत्य भूयः

प्राप्तावुभौ दुग्धजलैक्यभावम् ॥ १०.२९

Example of *Mandākrāntā*:

प्रायच्छाया नभसि जलदैः कामिनीकुन्तलाभैः

शस्यश्यामा खगरवकला पुष्पगन्धान्विता च ।

देवीयम्भूरपि न रुरुचे दाशकन्यास्वरूपे

नारीरत्ने प्रसितमनसे भूमिपालाय तस्मै ॥ ८.६

Example of maxim:

गुरुतत्त्वं सदा पूज्यं वर्तते धरणीतले ।

यदि न स्यादिदं तत्त्वं सत्पथो दुर्लभो भवेत् ॥ ३.१६

Rabindra Kumar Panda remarks:

“The *mahākāvya* is an admirable contribution to the modern Sanskrit literature. The work is dedicated to its hero Bhīṣma. The dedicated verses give a glimpse of his noble character. The poet has tried to highlight all the best things that were there in the personality of Bhīṣma. The work is appreciable for its theme and presentation. Though the theme is well known, it came to light for the first time in the form of a *mahākāvya*.”¹¹⁶

Kartik Pandya observes:

“The source of the plot of this epic is ‘*Mahābhārata*’ only composed by Veda Vyāsa. Though our poet has composed this epic on the basis of the *Mahābhārata*, still we can observe some deviations made in the poem by our poet. Some deviations made by the poet are the nurturing and

¹¹⁶ Panda, Rabindra K., *op.cit.*, 2009

bringing up of the child Devavrata by his father and King Śāntanu himself, Devavrata Bhīṣma's appointment of spy to know the secret of his father Śāntanu's love for Satyawatī, the description of the love-sporting of King Śāntanu and Satyawatī, Bhīṣmapitāmaha's advice on *Rājadharmā* to the Pāṇḍavas etc. These deviations have helped the poet in the successful presentation of the poem.”¹¹⁷

III.VII PĀRTHA-CARITĀMṚTAM

Pārtha-caritāmṛtam (PC)¹¹⁸ is composed by Brahma Datta Vagmi in 1994. The poet was born on 19th December 1916 in Gudgav, Hariyana. His father's name was Kushal Chanda. The poet has composed many works in Sanskrit literature. He was honored with many prestigious awards.

PC is consisting of 18 *ratnas* and 915 verses. The theme of PC is taken from the *Mahābhārata*. The hero of this epic is Pārtha. The main sentiment of PC is *Vīra*. The poet has not given the titles to the cantos, but he gives the information through the table of contents in the beginning of the epic, are as under:

१. पार्थजन्म
२. कुन्ती द्वारा लालनम्
३. सनन्दनद्वयकुन्तीविवोधः
४. द्रोणाश्रमे शास्त्रास्य शिक्षणम्

¹¹⁷ Pandya, Kartik, *Bhīṣma-caritam – A Critical Study*, 2011

¹¹⁸ Vagmi, Brahma Datta, *Pārtha-caritāmṛtam*, 1994

५. महाभारतयुद्धम्
६. कृष्णेन सदुपदेशः
७. अर्जुनकारण्यम्
८. वीर प्रणायः
९. यदुकुलनाशः
१०. पांडवानां हिमालये लगनम्

The epic begins with the following verse:

प्रशान्तमुद्रो भगवान् रमापती
रहस्यवोचज्जयवीरपुंगवम्।
सखे मुहुः शोकसमाकुला मही
समीहते मां निजपक्षपातिनम्॥ १.१

The first *ratna* deals with the dialogue between Kuntī and Kṛṣṇa and birth of Kṛṣṇa and Arjuna. The second *ratna* narrates Arjuna's sacred thread ceremony, arrival of Arjuna in the hermitage of Droṇācārya, Arjuna's gallantry and the purpose of his birth. The third *ratna* deals with faith of Eklavya, description of Eklavya's sorrow, Arjuna's love for his preceptor, Droṇācārya's preaching for Eklavya, mutual understanding between Eklavya and Arjuna, Droṇācārya's blessing to Eklavya. The fourth *ratna* consists of description of Droṇācārya's hermitage, meeting of Droṇācārya and Vyāsa, meeting of Vyāsa and Arjuna, dialogue between Arjuna and Vyāsa in isolation, difficulties of Arjuna narrated by Vyāsa. The fifth *ratna* consists of Arjuna's incubation about future's enemy, consolation given by Karṇa and Arjuna's faith in god.

The sixth *ratna* deals with the conversation between Droṇācārya and Arjuna, qualities and patience of Arjuna, meeting of Arjuna with his brothers, description

of wicked-minded Duryodhana and deliberation between Arjuna and Yudhiṣṭhira. The seventh *ratna* consists of description of conference, speech of Arjuna among the kinsfolk and citizens of Hastināpura, Yudhiṣṭhira's ideas, anger of Bhīma and consolation by Arjuna. The eighth *ratna* narrates power of almighty god and characteristic of egoist person. The ninth *ratna* comprises of arbitrary behavior of Duryodhana, Arjuna and Kṛṣṇa's meeting, Duryodhana's challenges for the war to Arjuna, lecture of Bhīma and description of Arjuna's modesty.

The tenth *ratna* deals with worry of Yudhiṣṭhira, arrival of him near Kṛṣṇa, Duryodhana's arrival near Kṛṣṇa, urged to Kṛṣṇa to take the side of him in the war, Kṛṣṇa's vow, Arjuna's prowess and Kṛṣṇa's prophecy. The eleventh *ratna* consists of arrival of Arjuna in Dwarika near Kṛṣṇa, arrival of Arjuna near his brothers, the power of the rival party and preparation for war. The twelfth *ratna* narrates dispute between Arjuna and Karṇa, Arjuna's curiosity to know the path of salvation, question of Arjuna to Kṛṣṇa and path shown by Kṛṣṇa. The thirteenth *ratna* consists of courage of Arjuna, instability of Arjuna in the war and characteristics of soul described by Kṛṣṇa.

The fourteenth *ratna* deals with difference between good and evil deeds. The fifteenth *ratna* comprises of description of war between the Pāṇḍavas and Kauravas. The sixteenth *ratna* deals with slaying of Bhīṣma, Droṇācārya, Śālya, and Karṇa and others. The seventeenth *ratna* consists of killing of his relatives, collapsing of Kauravas, sadness of Arjuna in the separation of Kṛṣṇa. The eighteenth *ratna* deals with departing of Kṛṣṇa in the residence of himself from the earth. The epic poem ends with the following verse:

विधाय विविधां लीलां विनाश्य साधुविद्विषः।

पुनरेव घटं याति विप्लवान्ता यथा नदी ॥ १८.४५

The poet has used many metres like *Anuṣṭup*, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Varṇastha*, *Mālinī*, *Śikharinī* and so on.

Example of *Upamā*:

एतौ युगौ ते दृढबाहुदण्डौ
विद्वेषिलोकाय महेन्द्रवज्रौ ।
दीनाय निर्नाथजनाय वीर
प्रच्छायिकल्पद्रुममान्यतायाम् ॥ ४.९

Description of hermitage of Droṇācārya:

अत्रैव शिक्षामधिगन्तुमेते
छात्रा दवीयस्थदिशोऽभ्युपेयुः ।
प्रायेण तत्रैव कुरोश्च पाण्डोः
वंशस्यमर्त्या बहुशो वसन्ति ॥ ४.४

Arjuna's patience described in the sixth *ratna* in charming manner:

सुकुलचलनमेवं शुक्लमाचारवृत्तम्
नयनमविदितानां कर्षणाकारिभावः ।
सपदि विपदि सत्यामानने सुप्रसादः
सकलमवसितं तल्लक्षणं धीरतायाः ॥ ६.१९

The description of Eklavya's plight:

चरण, नास्ति मदीयगृहं क्वचित्
नहि कुटुम्बसुहृद्वलबन्धनम् ।
क्षितिरपीह मदीयभरं गुरो
न सहते तत एव निराश्रयः ॥ ३.२८

An example of good saying:

सर्वं तेषां भवति शुभदं यत्र भव्यो मुरारिः
सोढं कष्टं विपदि गहनं तत्परीक्षार्थमेव ।

संघर्षान्ते कनकमयते दिव्यतां नाऽपि तद्वत्

तत्रारुह्य प्रविशति सदैवेन्द्रलोकं मनस्वी ॥ ११.४३

Harisinh Shastri observes:

“काव्य को महाकाव्यकी श्रेणी में लिया जा सकता है क्योंकि इसमें महाकाव्यके सारे गुण विद्यमान हैं यह महाकाव्य के सभी लक्षणों से युक्त है।.....कवि की शैली सुगम प्रसादमय है। दीर्घ समास एवं क्लिष्टता कहीं खोजने पर ही प्राप्त होती है। भाषा अत्यन्त सरस भावपूर्ण, व्याकरण निष्ठ एवं सरल है। अतः यह महाकाव्य सहज, सरस, सरल, प्रवाहमय, अलंकृत, प्रसादगुण युक्त है महाकाव्य में कलापक्ष और भाव पक्ष का सुन्दर समन्वय है। प्रस्तुत रचना के पढ़ने पर यह ज्ञात होता है कि कवि-कवि ही नहीं प्रत्युत विवेचक भी हैं। क्योंकि इनकी रचना में कोई अभाव नहीं खटकता। रचना स्वयं में सशक्त और भावपूर्ण है।”¹¹⁹

III.VIII SĀMBA-SAMBHAVAM

Sāmba-sambhavam (SS) is composed by Gopikṛṣṇa Vyāsa. The poet was born in Pokran near Jesalmer in Rajasthan, on 8th August 1915. His father's name was Ambalal Vyasa and his mother's name was Amruti Devi. The poem begins with the following verse:

अम्बालालात्मजोऽयं हरित

ऋषिकुले राजरङ्गाभिधाने,

उत्पन्नाया सुदेव्या अमृति-

पदजुषः स्वात्मजो गोपिकृष्णः॥

¹¹⁹ *Ibid*, p.vii-viii

The poet did M.A. from the Jodhpur University in 1968. Later on he joined Jodhpur University as a lecturer in 1975. He has composed many works in Sanskrit literature viz. *Sāmba-Sambhavam*, *Amarnātha-darśanam*, *Indirā-śatakam*, etc. Therefore, he was honored with many prestigious awards like Māgha Award, Kālidāsa Award etc. He passed away on 31st October 1994.

The theme of this epic is taken from the 14th to 18th *Adhyāyas* of *Anuśāsanaparva* of the *Mahābhārata*. This work is not available to me but Shankarlal Shastri gives this information in his book.¹²⁰ Lalashankar Gayaval observes in his research paper:

“बीजरूप में प्राप्त लघुवृत्त को कवि ने अपनी प्रतिभा सुधा से सींचकर
महाकाव्य रूप में विशाल विटप को पल्लवित, पुष्पित एवं फलसम्भृत
किया है।”¹²¹

The first canto deals with the eulogy of lord Śiva and Kṛṣṇa, merits of Kṛṣṇa described in *Bhāgavat*, dance of Kṛṣṇa, description of routine life of Kṛṣṇa, form of Veda and science, glory of Śiva by seer Durvāśa. The second canto consists of greatness of spell ‘*Om Namah Sivāya*’, devotion of lord Kṛṣṇa towards Śiva, meeting of Jāmbavatī and Kṛṣṇa, worship of goddess Pārvatī for getting the son by Jāmbavatī, mutual love between Kṛṣṇa and Jāmbavatī.

The third canto describes the departure of Kṛṣṇa for the penance, meeting with Sudāma, suggestion given by Sudāma to Kṛṣṇa for worshiping Śiva, majesty of lord Śiva, remembrance of Gāndhī, Sāvarkar and others, description of forest and river Saraswatī, description of Brāhmin and their living styles and faith in lord

¹²⁰ Shastri, Shankarlal, *op.cit.*, 2009 p. 96

¹²¹ Gayaval, Lalashankara, *op.cit.*, 2003, p.75

Śiva of people of village. The fourth canto narrates the separation of Kṛṣṇa and Jāmbavatī, lamentation of her, description of local Rajasthan songs, arrival of Nārada in front of Jāmbavatī, suggestion to perform Śiva's worship, mental-agony of her, unconsciousness of her, Jāmbavatī's body protected by Nārada, Jāmbavatī approached to Kṛṣṇa with the help of meditation, returning of her after having made understood by Kṛṣṇa. The fifth canto comprises of the greatness of Śiva's worship, dissolvent of Kṛṣṇa in Śiva's devotion, arrival of seers and deities to see the worship of Śiva performed by Kṛṣṇa, appearance of Śiva having pleasant with the devotion of lord Kṛṣṇa, trouble faced by Kṛṣṇa at the time of penance and firmness of Kṛṣṇa in the worship of Śiva.

The sixth canto consists of eulogy of Śiva. In this canto the poet has used word "नमः" in the beginning of each verse. The seventh canto describes happiness of lord Śiva having seen the devotion of Kṛṣṇa, engagement of seers in Śiva's worship and fruits of Śiva's devotion. The eighth canto comprises of arrival of Kṛṣṇa to back home, pregnancy of Jāmbavatī, importance of *Jyotiṣaśāstra*, birth of Sāmba, charity given by Kṛṣṇa on the occasion of Sāmba's birth, childhood of Sāmba, departure of Sāmba for getting the knowledge in hermitage, arrival of Sāmba having completed education, hospitality of Sāmba and engagement of Sāmba in Śiva's worship.

Mutual love between Kṛṣṇa and Jāmbavatī:

भर्तृ-स्नेहान्वितापि स्त्री पुत्रहीना न शोभते ।

वल्लरी सहकारस्था यथा पुष्पफलैर्विना ॥ २.१७५

Description of hospitality of Kṛṣṇa performed by Brāhmin:

समागतैः पोकरणद्विजेशैः

सहैव तीर्त्वा तटमद्भुतं तत् ।

ग्रामस्य तत्पोकरणस्य पार्श्वे-

स्थितः क्रियां द्वयर्थकरीचकार ॥ ३ . २५८

Example of *Viyoginī* metre:

न हि कापि पतिव्रता पतिं
परिवर्ज्य क्षणमात्रमप्युत ।
अनुजीवितुमत्र चेष्टते
विगतप्राणधना तनूरिव ॥ ४.५८

Greatness of Śiva in the word of poet:

श्रुत्वा संस्तवनं कृतं नृहरिणा कृष्णेन वेदोदितम्
सन्तुष्टः परमो मया दयितया युक्त्या प्रकृत्या स्वयम् ।
प्रारेभे वदितुं सहस्यमखिलं वेदोत्परं निर्मलम्
वेदेषु प्रथितोऽह्येकपुरुषः स्थाणुः शिव शङ्करः ॥ ७.९

Fruits of Śiva's hymn:

श्रीकृष्णेन कृतां शिवस्तुतिमिमां वेदार्थतावात्मिकाम्
सद्वर्णामुपमन्युतण्डिऽकथितां चान्यर्षिभिः सम्मताम् ।
यः कश्चित् पठतीह निर्मलधिया नित्यं महेशालये
लब्धोऽशेषसुखः स जन्मनि महादुःखेभ्य उन्मुच्यते ॥ ७ . ३००

Shankarlal Shastri observes:

“कवि ने अपने महाकाव्य में अधिकांश स्थलों पर पौराणिक शैली को ही अपनाया है। सामान्यतः कवि के काव्य का उपजीव्य साधनभूत महाभारत व पुराण है। पद-पद पर कवि ने वेदादि में उल्लिखित शिव के विराट् स्वरूप व महाभारतादि ग्रन्थों के आधार पर सविस्तार वर्णन किया है। इससे निःसंदेह कवि का गंभीर शास्त्रीय पक्ष व प्रतिभा का दिग्दर्शन होता है। कवि अनेक विषयों के ज्ञाता थे। यह पक्ष उनके

व्याकरण, साहित्य, वेदान्त, न्याय व पुराणेतिहास आदि शास्त्रों के विषय को लेकर अपनी सर्जना करने के कारण स्वयंसिद्ध है।”¹²²

III.IX KIRĀTĀRJUNĪYAM

Kirātārjunīyam is composed by Jagannath Pathak. It is an unpublished epic. The poet was born at Kothatoli, Bihar in 1934. The subject matter of this epic is taken from *Kiratārjunīyam* of Bhāravi. The poet has composed some of the part of this epic in his childhood. This work is not available to me but Rahash Vihari Dwivedi mentions about this epic in his book.¹²³

Let us see an example:

कठिनं हृदयं मृदुत्वमेति
द्रुतिरायाति च निर्भरं सुवर्णे ।
प्रथमं स्पृहयत्यतीव शैत्यं
परितापं तु समीहते द्वितीयम् ॥ १८.६

Thus in the aforgoing pages we made an analysis of the *mahākāvyas* based on the *Mahābhārata*. In the next chapter we will try to introduce the *mahākāvyas* composed on the *Purāṇas*.

¹²² Shastri, Shankarlal, *op. cit.* p. 94

¹²³ Dwivedi, Rahash Vihari, *op.cit.* pp.397-398

CHAPTER- IV

MAHĀKĀVYAS BASED ON THE PURĀṆAS

Purāṇas written by Vedavyāsa are eighteen in number. They contain the picturesque narrations of the glorious episodes following the Hindu mythology, which teach the moral values to the people of entire world. Purāṇas inspire the human beings to live a life of ‘good deeds and virtues’, a moral code of conduct towards fellow beings. Many *mahākāvyas* of modern period are based on the *Purāṇic* themes. The present chapter contains the brief descriptions about all those *mahākāvyas* composed by the poets of modern Sanskrit literature.

IV.I ŚRĪ-KURUKṢETRAM-MAHĀKĀVYAM

Śrī-Kurukṣetra-mahākāvyam (SKM)¹²⁴ is composed by Pāṇḍuranga Shastri in 1959. His father’s name was Shankar Shastri. SKM is consisting of 18 cantos and 519 verses. The theme of this epic is taken from the *Vāmanapurāṇa*. The titles of the cantos are as under along with the numbers of verses.

Canto	Verses	Titles of the Cantos
I	42	अथ ऋक्षराजवर्णनम्
II	21	अथ संवरणजन्म
III	23	अथ संवरणविद्याध्ययनम्
IV	27	अथ संवरणस्य राज्यसूत्रग्रहणम्
V	21	अथ मृगयावर्णनम्
VI	21	अथ वनशोभादर्शनम्

¹²⁴ Shastri, Pāṇḍuranga, *Śrī-Kurukṣetra-mahākāvyam*, (Second Edition), 2004

VII	22	अथ सूर्यकन्यादर्शनम्
VIII	22	अथ वसिष्ठसमाश्वासनम्
IX	22	अथ संवरणविवाहः
X	23	अथ कुरुराजोत्पत्तिः
XI	23	अथ राजसूययज्ञवर्णनम्
XII	23	अथ कुरोः द्वैतवनगमनम्
XIII	46	अथ विष्णुकुरुसंवादः
XIV	27	अथ स्वनिर्मितधर्मक्षेत्रदर्शनम्
XV	49	अथ महर्षि-वामदेव-कुरुसंवादः
XVI	28	अथ द्वारकापुरवर्णम्
XVII	42	अथ सूर्यग्रहणार्थं श्रीकृष्णस्य कुरुक्षेत्रागमनम्
XVIII	31	अथ श्रीकृष्णार्जुनसंवादः
	06	अथ कविप्रशस्तिः

The poem begins with the following verse:

तज्जगन्मङ्गलं धाम श्रीकृष्णाख्यमहं भजे ।

धर्मग्लानिनिरासाय जायते यद्युगे युगे ॥ १.१

The poet describes the theme of this epic as follows: There was a king by name Ruksha in ancient time in the dynasty of Soma. By the grace of Śiva, he got a valorous son, Having experienced the valorous qualities and deeds in his child, he has made his child's coronation at childhood. Then, for getting the knowledge, King Ruksha left her child in the hermitage of Vaśiṣṭha. Then king Ruksha renounced his kingdom and entered into the forest for meditation.

Then the poet describes the beauty of forest and its pond. With curiosity to see and taking bath, the daughter of sun Tapti, came to the bank of river for taking the bath and a prince and Tapti fell in love, description of marriage of Samvarana and Tapti. Further, the poet narrates birth of Kuru, marriage of Kuru with Saudamini, description of *Rājasūya* sacrifice, pilgrimage of them, description dead land, ploughing by Samvarana and arrival of Indra and Viṣṇu. Moreover, birth of Pāṇḍu and Dhṛtarāṣṭra, quarrel between them regarding the kingdom, war between Pāṇḍavas and Kauravas, courage of Arjuna, necessary speech of Kṛṣṇa. Here is the end of the poem.

The poem ends with the following verse:

अन्यायेन जनप्रपीडनपराः पक्षोपपक्षाश्रिताः

आबाल्याच्च मया बलाद् विदलिताः सत्तामदान्धा नृपाः।

साफल्यं सकलं बभूव सुलभं लोकेऽवतारस्य मे

माङ्गल्यं भवताद् हि भारततले धर्मः सदा वर्धताम् ॥ १८.३१

An example of description of forest:

किमियं वनालिगणिका विहारिणी

पिककूजितैः पथिकहृतिकारिणी।

तदनन्तरं हृदयवित्तहारिणी

त्वलिगुञ्जनैः सततमञ्जुभाषिणी ॥ ६.४

Beauty of Dwarika city in poet's word:

रूपं यथा श्रुतिषु वर्णितमेव यस्याः

स्पष्टं तथाऽर्णवतटस्थसुवर्णवर्णम्।

किं सागरोद्गततयेत्यपरैव लक्ष्मीः

पीत्यै दधौ यदुपतेर्नगरीस्वरूपम् ॥ १६.४

The poet has used different figures of speech like *Upamā*, *Utprekṣā*, *Arthāntaranyāsa*, *Mudrā*, *Ślesa*, *Virodha* and *Rūpaka*. Let us see the example of *Mudrālaṅkāra*¹²⁵:

दृष्टान्तभूतं तु यदत्र शासनं
यद्दीपकं सच्चरितस्य वर्त्मनः।
राष्ट्रस्य कार्येषु च तुल्ययोगिता
नैवास्ति सत्यस्य कदाप्यपहृतिः॥ ४.६

This epic is composed in different metres like *Indravajrā*, *Anuṣṭup*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Śārdūlavikrīḍita*, *Sragdharā*, *Mālinī*, etc. Let us see the example of *Śārdūlavikrīḍita*:

भो भो भारतवासिनः प्रतिनिधिर्युष्माकमेवासम्यहम्
यूयं भारतजानराज्यघटका जानीत मां वा तथा।
यद्यत् शासनबन्धनं मयि यथा पाल्यं भवद्भिस्तथा
येनेदं किल राष्ट्रमेव लभतां स्थैर्यं चिरं वृद्धिताम्॥ ११.१७

N. V. Gadgil rightly remarks:

“काव्यऽस्मिन् प्राचीनकालिका राज्यपद्धतिः, सर्वत्र अनुशासननिष्ठा,
सङ्घटना, लौकिकदृष्ट्या यथा कृषिर्भवति तथा अध्यात्मदृशापि
भवतीत्यादि विषयाः सम्यग् दर्शिताः। ऋतुवर्णनं प्रतिष्ठानपुरवर्णनं,
द्वारकापुरवर्णनं, कुरुक्षेत्रवर्णनं च रमणीयमवभासते।”¹²⁶

This epic poem is neither short nor too long, but according to the poet's ancient writing style, it does not give the pleasure to readers. In this poem, the poet also gives some unnecessary descriptions. The theme of the poem is old yet attractive. The style of the poet is appraisable because it is very simple and direct.

¹²⁵ Prajapati, Sweta, *Mudrālaṅkāra: Udbhavane Vikas*, in *Swadhyay*, Vol.33, pp.71-77

¹²⁶ *Ibid.* p. v

IV. II PARAŚURĀMA-DIGVIJAYA-MAHĀKĀVYAM

Paraśurāma-digvijaya-mahākāvyam (PDM) is composed by Chhajurama Shastri in 1968. The poet was a renowned scholar of Sanskrit literature. He has published more than 15 books. The hero of this epic poem is Paraśurāma. PDM is divided into 12 cantos. It consists of *Vīra* sentiment and it is written only in *Anuṣṭup* metre. It's language is very easy and lucid. This work is not available to me but this information is taken from the book viz. *Sanskrit Mahākāvyon Kā Samālocanātmaka Adhyayana* written by Rahash Vihari Dwivedi.¹²⁷ Let us see some examples regarding this epic:

धिक् धिक् क्षत्रवलं नूनं ब्रह्मतेजो बलं बलम् ।
एकेन ब्राह्मणेनैव ससेनोऽहं पराजितः ॥
कार्तवीर्यं हनिष्यामि प्रथमं दुर्मदं हि तम् ।
पितरं तर्पयिष्यामि प्रतिज्ञा क्रियते मया ॥
विष्णोर्भगवतो ह्यंशः पर्शुरामो न संशयः ।
निष्कलाऽस्य प्रतिज्ञाऽपि न भविष्यति कर्हिचित् ॥

IV. III ŚRĪ KRṢṆA-CARITĀMṚTAM

Śrī-Kṛṣṇacaritāmṛtam (SKCM)¹²⁸ is composed by Kṛṣṇa Prasad Sharma in 1971. SKCM is consisting of 58 cantos and 3600 verses. Some cantos of this epic are very long while some are very short. The subject matter of this epic is taken from the *Śrīmadbhāgavata*. The hero of this epic is lord Kṛṣṇa. This main sentiment of

¹²⁷ Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyon Kā Samālocanātmaka Adhyayana*, p.398

¹²⁸ Sharma, Kṛṣṇa Prasad, *Śrī-Kṛṣṇacaritāmṛtam*, 1971

this epic is *Bhakti*. The poet has not given titles to the cantos. Some examples are as follows:

असीमितं सद्गुरुशक्तिसीमितं
कृष्णात्मकं विश्वकटाहगं महः।
गुरोश्चिदानन्दमयाच्छिवात् सतः
पूर्णं स्वशक्त्यात्र विराजतेतराम् ॥ १.१
शम्भो! दयस्व जय तां गुरुतां गृहीत्वा
यच्छिष्यतामहमितो लघुतां गतो हा!।
एतां किमर्थमसतां लघुतां श्रितो वा
यच्छिष्यतां सुगुरुतां समताञ्च लब्ध्वा ॥ २.१
जयति गोकुलं जन्मतोऽत्र ते
यदभवद्विभो! श्रीनिकेतनम्।
प्रमुदिताः स्वतो विश्वदेहिनः
कुरु कृपां पदे प्रापयस्व नः ॥ १२.७४

Rahash Vihari Dwivedi observes regarding this epic:

“श्री घिमिरे की यह रचना भारत के लब्धप्रतिष्ठ एक सौ एक विद्वानों द्वारा मुक्तकण्ठ से प्रशस्त महाकाव्य के रूप में प्रशंसित है। पौराणिक कथा को महाकाव्योचित शिल्प में प्रस्तुत करने में कवि को पूर्ण सफलता मिली है। इनके नायक दिव्यपात्र श्रीकृष्ण धीरोदात्तनायक के गुणों से मण्डित हैं, पात्रचित्रण में कवि ने पात्रों के देव और दानव स्वभाव को सुरक्षित रखा है। साधुओं के परिपात्र और दुष्कृतों के विनाश में सतत प्रयत्नमान श्रीकृष्ण का परमलोकोपकारी रूप शतधा उद्भावित हुआ है। इसका अंगी रस भक्ति है अन्य सभी रस अंग के रूप में हैं। समस्त काव्य प्रौढ़ और परिष्कृत प्राचीन शिल्प में उपनिबद्ध है। भाषा सर्वत्र सालंकार है। प्रसाद-गुण-युक्त वैदर्भी रीति का प्राचुर्य है। विविध

वस्तु सम्पृक्त नागरिक प्राकृतिक और अलौकिक तत्त्वों से महाकाव्य
समृद्ध है।¹²⁹

IV.IV ŚIVA-KATHĀMṚTAM-MAHĀKĀVYAM

Śiva-Kathāmṛtam-mahākāvyam (SKMM)¹³⁰ is composed by Chhajurama Shastri in 1974. The poet was born in Shekhupura at Hariyana. The theme of this epic poem is taken from the different Purāṇas. The poet had tried to give a new form of Śiva's saga in epic. The character of SKMM is Lord Diva, Pārvatī, Kārtikeya, etc. SKMM is consisting of 18 cantos and 978 stanzas. The titles of cantos are as under in accordance with the theme of epic.

Canto	Verses	Title
I	48	शिवपुरीकाशीवर्णनम्
II	38	शिवस्थ द्वादशज्योतिलिङ्गवर्णनम्
III	66	शिवपत्नीसतीवर्णनम्
IV	70	शिवपत्नीपार्वतीवर्णनम्
V	56	शिवपुत्रस्कन्दवर्णनम्
VI	62	शिवपुत्रगणेशवर्णनम्
VII	60	शिवद्वारात्रिपुरदाहवर्णनम्
VIII	50	शिवद्वारा अन्धकारसुरवदवर्णनम्
IX	56	शिवभक्तबाणवर्णनम्
X	48	शिवद्वारा बाणस्य गाणपत्यलाभवर्णनम्
XI	67	शिवद्वारा जलन्धरवधवर्णनम्
XII	80	शिवद्वारा शंखचूडवधवर्णनम्
XIII	34	शिवद्वारा गजासुरवधवर्णनम्

¹²⁹ Dwivedi, Rahash Vihari, *Ibid*, p. 397

¹³⁰ Chhajurama ,Vidyasagara, , *Śiva-Kathā-mṛtam-mahākāvyam*, 1974

XIV	35	शिवद्वारा दुन्दुभिवधवर्णनम्
XV	47	शिवावतारवर्णनम्
XVI	51	शिवावतारवर्णनम्
XVII	48	शिवसूर्यशतनामवर्णनम्
XVIII	62	शिवसाहित्यवर्णनम्

The poem begins with the following verse:

स जयति पाराशर्यः सत्यवतीनन्दनो व्यासः।

यन्मुखनिःसृतवाणीः प्रमाणीकुर्वते विबुधाः॥ १.१

The first canto deals with beauty of Kaśi and its importance. The second canto contains the description of twelve *Śivalingas* and its importance. In the beginning of the third canto, the poet has described penance of king Daksha, birth of Parvati, vow of her, marriage of her, insult of Śiva by Daksha and anger of Śiva. The fourth canto starts with the prayer of Śiva and merit of Pārvatī. The fifth canto narrates birth of Kārtikeya, education of him, description of war between Kārtikeya and demons and victory of Kārtikeya.

The sixth canto consists of birth of Gaṇeśa, fight between Śiva and Gaṇeśa, Gaṇeśa's head was cut by Śiva, anger of Pārvatī and rebirth of Gaṇeśa. The seventh canto deals with war between Śiva and demons and killing of Tripurā. The eighth canto discusses *Dāsabhakti* of Prahalāda, irritation of his father, killing of Hiranyakashyapa and killing of Gilāsūra. The ninth canto deals with the love story of Chitrakhā and Aniruddha. In the tenth canto, the poet narrates the battle between Śiva and Viṣṇu. The eleventh canto comprises of marriage of Jalandhara and Kalanemi, battle between deities and demons, insulting words of Jalandhara to Pārvatī, anger of Śiva and killing of Jalandhara.

The twelfth canto discusses the birth of Saṅkhacuda, marriage of Saṅkhacuda with Tulsī, killing of demon Saṅkhacuda by Śiva. The thirteenth canto deals with penance of Gajāsūra, boon from Brahma, fighting between Śiva and Gajāsūra and death of Gajāsūra. The fourteenth canto deals with annoyance of Dundubhi, misbehaviour with Pārvatī, anger of Diva, and slaughter of him. The fifteenth canto narrates incarnations of lord Śiva, importance of Śiva's name and its power. The sixteenth canto deals with various forms of lord Śiva. The seventeenth canto discusses the hundred names of lord Śiva. The eighteenth canto consists of various *stotras* on the glory of lord Śiva.

The poem ends with the following verse:

अष्टादशो गतः सर्गः शिवसाहित्यवर्णनः।

चतुर्दशप्रबन्धानां भ्रातुः चैतस्य काव्यस्य ॥ १८.६२

The importance of Kāśmir in poet's word:

अस्यां काश्यां मृतो यः स्यान्मूको भवति पार्वति।

रोचते मे ततः काशीनिवासी चात्र मानवः ॥ १.२२

The glory of lord Śiva and importance of his name:

अयि चन्द्रचूड करुणाकर अभ्यंकर भो,

प्रणतपाल जगदीश्वर शंकर सतीप्रभो।

बहुलैर्दुःखैर्दुःखितं ननु मामतीव हीनतमम्,

विभवैर्विहीनमथ उद्धर हर दीनतमम् ॥ ३.६३

तस्मै नमः तारकधातिपुत्रिणे,

तस्मै नमः तारकराजधारिणे।

तस्मै नमः तारकशम्भुनाम्ने,

तस्मै नमः तारक मान्त्रदायिने ॥ ५.५४

This epic contains different figures of speech like *Upamā*, *Utprekṣā*, *Anuprāsa* and *Atiśayokti*. Let us see the example of *Upamā*:

शंकरस्तामपश्यद् वै प्रथमारूढयौवनाम् ।
कम्बुग्रीवां विशालाक्षीं पूर्णचन्द्रनिभाननाम् ॥ ४.३०

Example of *Bhayānaka* sentiment:

केषांचिद् बाहवः छिन्नाभिन्नग्रीवास्तथापरे ।
केचिन्मथितगात्रांशाः केचिनिर्भिन्न मानसाः ॥ ८.३४

An example of good saying:

न स्वर्गो नापवर्गो वा नैवात्मा पारलौकिकः ।
इहैव स्वर्ग-नरकौ सुखदुःखात्मकौ मतौ ॥ ७.३२

Jivanarama Shastri remarks:

“यह महाकाव्य अति प्राचीन संस्कृति की गौरव गाथाओं को नये युग में नये स्वर में प्रस्तुत करने का एक सफल प्रयास है। यद्यपि शिवसम्बन्धी प्राचीन काव्य भी उपलब्ध होते हैं जैसे कि- हरविजय, श्रीकण्ठचरित, हरचरितचिन्तामणि, स्तुतिकुसुमाञ्जलि और शिवलीलार्णव आदि, परन्तु वे कथा-काव्य नहीं हैं। उनमें ऋतु आदि का वर्णन भरा पड़ा है और वे अतीव कठिन भी हैं, जो वर्तमान समय के लिए उपयुक्त नहीं हैं। इसी दृष्टिकोण से यह काव्य अनुष्टुप् छन्द के सरस सरल पद्यों में लिखा गया है।¹³¹

This epic poem is composed in simple and lucid style. Most of the cantos of this epic poem are written in *Anuṣṭup* meter. However, at the end of each canto the poet has changed the metre. I think that it is one of the best epic poems on the life of Śiva.

¹³¹ *Ibid* p. 1

IV.V ŚRĪ-LAVALĪ-PARIṆAYA-MAHĀKĀVYAM

Śrī-Lavalī-Pariṇaya-mahākāvyam (SLPM)¹³² is composed by K.S. Nagarajan in 1975. SLPM is consisting of 10 cantos and 963 verses. The source of this epic is taken from the *Skandapurāṇa*. The main character of this epic is Lavalī. The poet has given the appropriate title of each canto in accordance with the incidents, which occur in the life of Lavalī. The titles of the cantos as well as numbers of verses are as under:

cantos	Titles	Verses
I	लवलीजननम्	101
II	बाललीला	100
III	क्षेत्रावनम्	100
IV	स्कन्दसन्दर्शनम्	97
V	लवलीविरहः	90
VI	पुनर्मिलनम्	91
VII	सुतान्वेषणम्	91
VIII	नारदागमनम्	96
IX	प्राणदानम्	96
X	लवलीविवाहः	101

The epic starts with the description of Kāñci:

काञ्चीपुरी काञ्चनगोपुराग्रा
काञ्चीव भूमेर्भरतोद्भवानाम् ।
दिश्यस्त्यगस्त्यस्य च भाति पुण्या
पुण्यप्रदा सज्जनभोगदात्री ॥ १.१

¹³² Nagarajan K.S., *Śrī-Lavalī-Pariṇaya*, 1975

The first canto deals with the birth of Lavalī and description of Kāñci. The second canto consists of plays of Lavalī, naming ceremony of her, and beauty of her. The third canto discusses the description of Nārada, arrival of Nārada near Skanda and proposal for marriage with Lavalī. The fourth canto states meeting of Lavalī and Skanda and real form of Skanda. In the fifth canto poet has described the separation of Lavalī and Skanda. The sixth canto comprises of reunion of Lavalī and Skanda.

The seventh canto deals with search of daughter, miserable condition of the king, meeting of Lavalī with hunter king, conversation between Skanda and hunter king and hunter king appealed to Skanda to return his daughter. The eighth canto deals with arrival of Nārada, Skanda introduced Lavalī to Nārada, grandeur of Sanskrit language, Nārada reminds Skanda's real duty and description of later life of Lavalī. The ninth canto discusses about Skanda's returning and acceptance of Lavalī by the Skanda. In the tenth canto, the poet has described the marriage ceremony of Lavalī.

Mahākāvya ends with the following verse:

दिशः प्रसन्नाः सकला बभूवुः

सर्वत्र सर्वं शुभदं चकाशे ।

मरुद्वयौ शान्ततरः सगन्धः

प्रशान्तरीत्या च बभौ प्रदीपः ॥ १०.१००

Description of Lavalī:

मृगी शरीरेण तथापि तन्वी

मनोहरा वा तृणमक्षणोत्का ।

इतस्ततो मीतगतेन यान्ती

सा चंचलाक्षी युवतीव रेजे ॥ १.७३

Example of *Utprekṣā*:

सौन्दर्यसृष्टिः प्रथमेव धातु-
र्बभौ च लावण्यमयी मनोज्ञा ।
सा कन्यका कामवधूरिवासी
च्छिशुत्वमाप्ता पुनरप्यरण्ये ॥ १.८२

Description of Nārada in poet's word:

दिव्यं वपुस्ते शरदिन्दुगौरं
चक्षुः समीक्ष्यैति नवं प्रमोदम् ।
वीणोद्भवो गीतिसुधाप्रवाहः
कर्णद्वयात् चित्तसमुद्रमेति ॥ ३.१५

Conversation between Skanda and Lavalī's father:

त्वदीयपादाब्जरजः कणैरहं
विधूतपापोस्मि कृतः कृपालुना ।

त्वयाधुना किं करवाणि तद्वद
प्रसन्नचेता विदधामि निर्भरम् ॥ ४.९

K.S. Nagarajan says:

"अस्य महाकाव्यस्य कथावस्तु स्कन्दपुराणान्तर्गतशङ्करसंहितायां
वर्तमानदेवकाण्डादुद्धृतम् । अस्मत्कुलदैवतं परमकरुणानिधिः श्रीसुब्रह्मण्यः ।
अतः कथमपि तदीयचरितानुवर्णनभरितेन महाकाव्येनानेन तत्पादपद्माराधनं
क्रियते । लवलीजननादारभ्य लवलीविवाहपर्यन्तं महाकाव्यमिदमनुगुम्फितम् ।
वस्तु पुराणादुद्धृतत्वात्पुरातनमपि महाकाव्ये तत्र तत्र आधुनिकविषया
नूतनरीत्या प्रस्तुताः ।"¹³³

Rangnath S. observes:

¹³³ Nagarajan, K.S., *Ibid*, p.iv

“The poet has borrowed the material from the Purāṇas, he has given a new form to it with the introduction of some of the modern topics like the position of Sanskrit, the advent of Kali and others. He has followed some of the rules of *mahākāvyas*....Particularly the poet is good in *Upamā* and *Anuprāsa* and his regard and love for Sanskrit could be noted quite often throughout the work.”¹³⁴

IV. VI GAṆGĀ-SĀGARĪYAM

Gaṇgā-sāgarīyam (GS)¹³⁵ is composed by Pandit Viṣṇu datta Shukla in 1982. He was born in Unnava district in Uttar Pradesh in 1895. He was an eminent scholar of Hindi as well as Sanskrit literature. GS is consisting of 9 cantos and 479 verses. The heroine of GS is Gaṇgā while Sāgara, Himavān, Śankara, Yamunā, Bharadwāja, Kapila, Megha etc. play their role as a subordinate character.

Vrajalal Sharma remarks:

“विचित्र बात यह है कि यह कृति कथावस्तु की सीमा के आधार पर तो खंडकाव्य के रूप में लक्षित होती है परन्तु लक्षणों के आधार पर यह महाकाव्य की कोटि में आती है। अतः हम इसे खंडकाव्य और महाकाव्य के बीच की कोटि में रख सकते हैं। यदि इसे हम महाखण्डकाव्य कहें तो असंगत न होगा। इसमें लगभग सभी प्रकार के प्रमुख छन्दों का प्रयोग कवि ने किया है और पूरी शुद्धता और सफलता के साथ किया है।”¹³⁶

Titles of the cantos are as under along with their number of verses.

¹³⁴ Rangnath S., *Post Independence Sanskrit Epics*, p.93

¹³⁵ Shukla, Viṣṇu Datta, *Gaṇgā-sāgarīyam*, 1982

¹³⁶ *Ibid.* p.15

Canto	Verses	Titles of the cantos
I	57	राज्यवर्णनम्
II	65	कथारम्भः
III	51	वरप्रदानम्
IV	52	गंगाजन्म
V	53	बाललीला
VI	53	दूतानुबन्धः
VII	56	उधोगप्रकरणम्
VIII	53	प्रस्थानम्
IX	55	सागरमिलनम्

The epic poem begins with following verse:

अस्त्युत्तराखण्डपदे समृद्धे
स्वनामधन्यो हिमवान् महीभृत् ।
आश्यामपेशावर विस्तृतस्य
राज्यस्य नान्तं विभवस्य तस्य ॥ १.१

The first canto viz. *Rājyavarṇanam* starts with the description of the state of Himavān, separation of Gaṅgā, sorrow of queen, Gaṅgā's departure in the direction of husband's house and meeting of Gaṅgā and sea. The second canto viz. *Kathārambha* begins with the miserable condition of queen in separation of her daughter, Himavān's arrival near Siva, description of Kailāsa, worship of lord Śiva, mental agony of him. The third canto is entitled with *Varapradāna* boon from Śiva and birth of girl child by the grace of Śiva.

The fourth canto starts with natural beauty of morning, arrival of Himavān to his wife, pregnancy of her wife, visit of her on the mountain, forest, and bank of sea

and birth of a girl child. The fifth canto describes childhood of Gaṅgā, play of Gaṅgā in her childhood, worry of her mother and search of suitable husband for Gaṅgā. The sixth canto begins with the merit of Gaṅgā, spoken by the messenger, Sāgara impressed with the merits of Gaṅgā, description of cloud, cloud as a messenger and feelings of Sāgara towards Gaṅgā.

The seventh canto opens with Gaṅgā's eagerness to meet the ocean, but his father tried to stop him, having described the rules of society. By presenting the philosophical thoughts in front of his father, Gaṅgā got the permission to meet the sea. The eighth canto begins with blessings of her parents, philosophical ideas of Gaṅgā, flow of river Mandākinī, description of *Prayāga*, Gaṅgā stopped by Bharadvāja and mental agony of her. The ninth canto deals with description of Viśvanātha, Gaṅgā's meeting with Kapila, permission of him and meeting with the sea. Here is the end of the poem.

The epic poem ends with:

दैवात् यदा तन्मिलनं बभूव
सासीत् तिथिः श्रावणपूर्णिमायाः।
तस्मात् तयोः कान्तमनोऽभिलाषाः
पूर्णा बभूवुः शशिवत् समस्ताः॥ ९.५४

This epic poem contains nine metres viz. *Anuṣṭup*, *Upajāti*, *Vasantatilakā*, *Indravajrā*, *Upendravajrā*, *Śikharīṇī*, *Mālinī*, *Bhujāṅgaprayāta*, *Śālinī*, *Dṛṭavilambita* and *Mandākrantā*.

Example of *Dṛṭavilambita*:

ज्ञात्वा समस्तां दुहितुः कथां तां
आलोच्यभूयः सकलामवस्थाम्।

तां सान्त्वयन् स्नेहकृपाभिभूतः

गच्छत्वमन्ते स मुनिर्दिदेश ॥ ८.५२

The poet has used figures of speech like *Arthāntaranyāsa*, *Rūpaka*, *Utprekṣā*, *Viśeṣokti*, *Atiśayokti* and *Upamā*. Let us see the example of *Rūpaka*:

रम्यं किरीटं कुसुमावलीना-

माच्छादनं नूतनपल्लवानाम् ।

वसन्तकाले परिदाय वृक्षा-

स्तद्राज्य शोभामभिवर्धयन्ति ॥ १.१७

Example of *Utprekṣā*:

ज्योत्स्ना सदा स्नापयति प्रसन्ना

करोत्युषा साम्प्रतमङ्गरागम् ।

वालार्कबिम्बार्चितभालविन्दुः

शृङ्गारिता सा सकलैर्वधूवत् ॥ २.२४

This epic contains different sentiments like *Vīra*, *Śṛṅgāra*, *Śānta*, etc. Let us see the example of *Bhakti rasa*:

विहायते द्वारमिदं दयालो

कुन्नाप्यहं नैवगतोऽस्मि यावत् ।

विहायते द्वारमतस्त्विदानीं

सङ्कोचशीलो वद कुत्र यामि ॥ २.६०

Rahash Vihari Dwivedi rightly remarks:

“गङ्गासागरीयं संस्कृतस्य रूपकात्मकमेकं महाकाव्यमस्ति ।
पाश्चात्यविचारकैरियं “एलगरी” इति नाम्ना कथ्यते । अस्मिन्
चैतन्यचन्द्रोदयस्य प्राचीनरूपककथाशिल्पं नानुसृतम् । आङ्गल साहित्ये
विंशशतीं यावद् रूपक - कथाया विकसितं शिल्पं वैदिकीं पौराणिकीं च
पद्धतिमनुसृत्य प्रवर्तितमिदं महाकाव्यम् । काव्येऽस्मिन् सर्वाणि पात्राणि

प्राकृतिकानि सन्ति। यथा सागरः, गङ्गा, हिमवान् मेघश्चेत्यादयः। अत्रैतानि केवलं प्राकृतिकदृश्यानि न सन्ति, अपितु-एतेषामत्र मानवीकरणं कृतं विद्यते। काव्यप्रतिभया कविना प्राकृतिकं भौगोलिकमैतिहासिकं रूपमेतेषां संरक्षितं वरीवर्ति। हिमवतो गङ्गायाः सागरस्य च मानवीकरणं रामायण-महाभारत-कालिदाससाहित्येषु बहुधा विलोक्यते। अस्मिन् काव्ये मानवीकरणमिदमौचित्यसमन्वितं व्यापकं च विद्यते। अत्र तृतीयकोटिकं रूपकत्वं निभाव्यते यत्र जडपदार्था मानवीयायाश्चेतनायाः सम्बद्धास्सन्तः मानवसुलभया भाषया व्यवहरन्ति। शुद्धरूपेण न काचिच्छैली काव्येऽस्मिन् स्वीकार्या यतो हि गङ्गासागरादीनामैतिहासिकेष्वार्यानेषु प्राचीनकालादेव रूपकस्य मिश्रणं प्राप्यते। लघुकायात्मकमिदं महाकाव्यम्।”¹³⁷

He further remarks in his other book:

“The imagination of clouds as a messenger is very old, though the other things are suitable as a messenger for the Gaṅgā and Sāgara, and hence here he takes the support of clouds i.e. Megha.”¹³⁸

IV. VII SUDĀMĀ-CARITAM

*Sudāmā-caritam*¹³⁹ is composed by Indradeva Dwivedi in 1992 wherein the poet has described the true friendship of Sudāmā and Lord Kṛṣṇa. The poet was belonging to the Bhojpur, Bihār. He was a prolific writer and prominent speaker of

¹³⁷ Dwivedi, Rahash Vihari, *Swāntantrotare Madhyapradeshe Prāṇitāni Sanskrit Mahākāvyaṇi*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.103

¹³⁸ Dwivedi, Rahash vihari, *Sanskrit Mahākāvyaṇ Kā Samālocanatmak Adhyayan*, p.160

¹³⁹ Dwivedi, Indradeva, *Sudāmā-caritam*, 1992

Sanskrit literature. The poet has good command over the grammar also. He is expert in the Purāṇa literature.

Sudāmā-caritam is an interesting *mahākāvya* in Sanskrit. The epic consists of 21 cantos and 1580 verses, bearing the subject matter of the cantos in an aphoristic manner. The suitable titles are also given by the poet in accordance with incident, which was happening in the life of Sudāmā. It is very appreciable. The source of this epic is *Bhāgavatpurāṇa*, which is one of the major Purāṇas among the eighteen Purāṇas.

The hero of this *mahākāvya* is Sudāmā who is the noble, unique, simple, innocence, devotional character *Bhāgavatpurāṇa*. The purpose of the poet is to make people aware of the noble character of Sudāmā, a simple householder who suffers from extreme poverty and his noble conduct could achieve the love and mercy of the lord Kṛṣṇa. The main sentiment of this epic is *Śānta* while in some places we also find *Karuṇa*. The poet follows the *Vaidarbhī* style. The appropriate titles of the cantos are as follows:

I	100	विद्यालयगमनम्
II	125	समिधाहरणम्
III	224	छन्दोवर्षा
IV	100	मित्रान्वेषणम्
V	100	मुनिदर्शनम्
VI	75	मुनिवर्णनम्
VII	41	सदुपदेशः
VIII	49	परावर्तनम्

IX	50	गृहमार्गम्
X	61	भुक्तिः
XI	77	भार्यानुनीतिः
XII	79	भार्यानुशासनम्
XIII	37	शिक्षणः
XIV	59	जीवनपथम्
XV	49	द्वारिकापुरीवर्णनम्
XVI	73	राजनीतिसंवादः
XVII	100	गृहगमनम्
XVIII	60	पुनर्मिलनम्
XIX	45	भवभोगः
XX	45	गृहत्यागः
XXI	31	मुक्तिः

The epic poem begins with the arrival of Sudāmā in the *Āshrama* for the acquisition of knowledge, meeting with lord Kṛṣṇa, description of preceptor's residence and description of seer Sandīpanī and poverty of Sudāmā. Further, the poet has described the friendship of Kṛṣṇa and Sudāmā, knowledge of Sudāmā in Vedās, marriage of Sudāmā, hunger of Sudāmā's family and miserable condition of Sudāmā's family.

Next, the author has narrated arrival of Sudāmā in Dwarika, hospitality of Sudāmā by Kṛṣṇa, bundle of flattened rice taken by Kṛṣṇa, pleased of Kṛṣṇa having eaten the flattened rice and departure of Sudāmā from Dwarika with heavy mind. Then the poet has discussed about miracle of Kṛṣṇa, joy of Śumatī, arrival of Sudāmā in home town, amazement of Sudāmā, tears of joy rolling down from the eyes of

Sudāmā, luxurious life of Sudāmā, abandonment of luxurious life and liberation of Sudāmā.

An example of *Mañjubhāṣinī* metre:

सुमन कुमारललितं महाशय
नियतं विकासयति मञ्जुभाषिणी ।
तदपि स्थितिः शुभफलाय नोपगता
ज्वरितस्वभावपरिणामवाहिनी ॥ ३.१०४

Narration of epigram used by the poet:

धनं करोतीह गृहेऽपि शत्रुतां
प्रशस्तदुःखाय मतं सुगोपनम् ।
अतो हि मानस्य धनागमान्तरे
प्रयोजनं नास्ति धनस्य मानिनः ॥ १२.३

Description of Dwarika city in *Pancacamara* metre is very interesting:

प्रपापुरीं समाश्रितः सुपण्यविथिकां तदा
सुवर्णभारनिर्मितं सुतोरणेन सज्जितम् ।
लवणगन्धवासितं दुमामयाश्रितं स्थलं
सभागृहं विलोक्य मोदमाप दुःखहारिणाम् ॥ १५.१४

IV. VIII VĀMANĀVATĀRAṆAM

Vāmanāvataraṇam (VV)¹⁴⁰ is composed by Rajendra Mishra in 1995. Rajendra Mishra is an erudite scholar and creative writer. He has composed in all forms of creative writing i.e. *Mahākāvya*, *Khaṇḍakāvya*, *Laghukāvya*, *Śatakakāvya*, etc. He has composed two epics viz. *Jānakījīvanam* and *Vāmanāvataraṇam*. VV is the second epic of Rajendra Mishra. The poet has given parent's information in the

¹⁴⁰ Mishra, Abhiraja Rajendra, *Vāmanāvataraṇam*, 1995

following verse. This verse is used as a constant refrain at the second last stanza in each canto:

यं देवी सुषुवे कवित्वशिखरं दुर्गाप्रसादान्निजे
क्रोडे शुक्तिनिभे विमौक्तिकतनुं वन्द्याऽभिराजी सुतम् ।
श्रीदेवेन्द्रसुरेन्द्रमध्यममणी राजेन्द्रमिश्रो न्वसौ
हृत्तुष्ट्यै तनुते त्रिविक्रमयशो गीर्वाणवाण्याऽनधम् ॥ ३.५२

The subject matter of this epic is chosen from the *Vāmanapurāṇa*. The hero of this epic poem is Vāmana. VV is consisting of 17 cantos and 887 verses. The poet has preserved the uniformity in the number of verses. Each canto has adorned with the appropriate title.

Canto	Verses	Titles of the cantos
I	47	कविवंशवर्णनम्
II	50	बलिप्रतापः
III	53	अमरावतीग्रहणम्
IV	50	बलिप्रतिष्ठाः
V	50	अदितिपयोव्रतः
VI	50	वामनावतरणम्
VII	50	वामनोपनयनम्
VIII	50	बलिनिग्रहाभियानम्
IX	45	त्रिपदोर्वीयाञ्चा
X	51	शुकप्रबोधः
XI	51	बलिसंकल्पदृढत्वम्
XII	54	वामनविश्वरूपता
XIII	60	बलिनिग्रहः
XIV	51	वामनप्रबोधः

XV	67	ऋतुमहात्म्यम्
XVI	41	शुक्रस्य शरणागतिः
XVII	67	देवसाम्राज्यम्

The epic begins with the following verse:

जयति वरदवाणी ह्लादिनी सत्कवीनां
कवनकुवलयार्कक्रीडदालेखगन्धा ।
यदनुकृतिकृतार्था सार्थसार्थाऽमितार्था
प्रभवति नियुतार्था शेमुषी सज्जनानाम् ॥ १.१

The first canto deals with description of goddess Saraswati, praise of Kalidāsa and other poets, description of lineage of poet himself and eulogy of Vāmana. The second canto consists of arrival of Balī near Sūkrācārya, consolation from Sūkrācārya, *Viśvajīt yajña* was performed by king Balī, advent of lord Sun and power of king Balī.

The third canto narrates arrival of Balī in Amarāvātī, description of Amarāvātī and Amarāvātī was surrounded by Balī's army. The fourth canto comprises of advent of Indra, frightened of Indra, description of helpless Indra, dejection of Indra, advice of Brhaspati, Indra's run away from Amarāvātī and sway of Balī in heaven. The fifth canto consists of sadness of Aditī, advice of sage Kaśyapa, vow was performed by Aditī and appearance of lord Viṣṇu.

The sixth canto consists of pregnancy of Aditī, birth of Viṣṇu in the form of Vāmana, happiness of Aditī, childhood of Vāmana and sacred thread ceremony of Vāmana. The seventh canto deals with the invitation to the people and deities for the sacred thread ceremony, description of sacred thread ceremony, pleasure of

Kaśyapa and Aditī. The eighth canto consists of determination of Vāmana, Vāmana's departure for *Aśvamedha* sacrifice, description of natural phenomenon and advent of Vāmana on the place of sacrifice. The ninth canto deals with description of king Balī, Vāmana's asking for three steps land and Vāmana's proposal was accepted by Balī.

The tenth canto comprises of Sūkrācārya's advice to Balī, real identity of Vāmana, description of incarnations of Viṣṇu and confusion of Balī after the advice of Sūkrācārya. The eleventh canto deals with conversation between Sūkrācārya and Balī and happiness of Balī. The twelfth canto consists of magnificent form of Vāmana, description of Vāmana and three steps of him. The thirteenth canto comprises of eulogy of Vāmana performed by Balī and dedication of Balī. The fourteenth canto consists of pleasure of Vāmana, characteristic of devotee and Balī's merits described by Vāmana.

The fifteenth canto consists of difference between demigods and demons, importance of *Ra*, speech of Vāmana, and happiness of assembly. The sixteenth canto narrates the conversation between Vāmana and Sūkrācārya, praise of Vāmana and surrender of Sūkrācārya. The seventeenth canto deals with ruler of Indra in the heaven, appointment of demigods as counselors, eulogy of Viṣṇu and grand description of Amarāvati.

Each canto and poem also ends with the following verse:

मूलं श्रीकविकालिदासकविता श्रीहर्षवाणी तनुः

पत्रं श्रीजयदेवदेववचनं श्रीविल्हणोक्तं सुमम्।

श्रीमत्पण्डितराजकाव्यगरिमा यस्य प्रपूतं फलं

जीव्याद्धन्तु! निसर्गजोऽयमभिराड्राजेन्द्रकाव्यदुमः॥ १७.६७

The poem consists of various metres like *Upajāti*, *Mālinī*, *Viyoginī*, *Sragvinī*, *Pṛhvi*, *Śālinī*, *Toṭaka*, *Dṇavilambita*, *Varṇastha*, *Rathoddhatā* etc.

Let us see the example of *Sragvinī*:

समालोक्य कादम्बिनीं सौम्यरूपां
मयूरो यथोन्मादभावं प्रयाति ।
तथैवादितिं दर्शितप्रीतिबन्धां
व्रती कश्यपोऽपि प्रसह्योच्चचाल ॥ ६.३

Description of King Balī:

हेमाङ्गदालङ्कृतयुग्मबाहुः
सुस्त्रग्धरो लौहशिरस्त्रशोभः ।
सन्नाहसंछादितपीनवक्षा
रणाभियानं स ततश्चकार ॥ २.२५

The poet has used various figures of speech to compose this epic like *Upamā*, *Utprekṣā*, *Śleṣa*, *Dṛṣṭānta*, *Anuprāsa*, *Yugmaka* and others. Let us see the example of Simile and *Yugmaka*:

Example of *Yugmaka*:

मनोज्ञवनमालिकां प्रपदगाञ्च वक्षःस्थले
हरेर्हृदयमन्दिरे महितधर्ममावेष्टितम् ।
मृगाङ्कमपि मानसे स्तनयुगे च सत्यं ऋतं
कुशेशयकरां श्रियं पृथुलवक्षसि प्रेयसीम् ॥ १२.७

Eulogy of lord Viṣṇu:

शिव रुद्र महेश्वर! केशव हे!
नवनीलबलाहककान्ततनो!
वरदर्षभ सूक्ष्म गुणज्ञ हरे!
जगदीश पुराण नरोत्तम हे! ॥ ५.३१

Description of Vāmana:

न गर्वभारं न च शक्तिताण्डवं
न चाऽप्यमर्याददुरन्तपौरुषम् ।
सहे धरायां दिवि चापि कस्यचित्
व्रतं नु मे गर्वविनाशकारकम् ॥ ८.७

Example of good saying:

सन्तुष्ट आत्मन्यपि सौख्यमेति
प्राणी यदृच्छोपगतेन राजन्!
लोकैस्त्रिभिश्चापि न तुष्टमेति
श्वात्मन्यसन्तोषयुतः परन्तु ॥ ९.३२

Example of Moral teaching:

तनुत्यजस्सन्ति सुखोपलब्धा
रणाङ्गणे देव! सहस्रशोऽपि ।
धनत्यजः किन्तु सुखेन तीर्थे
समागते द्वारि सुदुर्लभास्ते ॥ ११.१६

IV. IX VĀMANA-CARITA-MAHĀKĀVYAM

Vāmana-carita-mahākāvyam (VCM)¹⁴¹ is composed by Iccharama Dwivedi in 1996. His father's name was Lalbihari and mother's name was Kṛṣṇadevi. He was born on 15 November 1961, village Iknour, district Itava, Uttara Pradesh. His wife's name is Sunitadevi. At present, he is working as a professor in Lal Bahadur Shastri Vishwa Vidyalaya, Delhi. He is the winner of many prestigious awards for the contribution to Sanskrit language. The source of this epic is taken from *Bhāgavatapurāṇa*. No deviations are found in story of this epic.

¹⁴¹ Dwivedi, Iccharama, *Vāmanacaritam-mahākāvyam*, 1997

“वामनचरितम्” की मूल कथा का आधार भी भागवत ही रहा है। वामन-विष्णु पुराणादि से भी कुछ न कुछ लिया गया है पर मूलतः श्रीभागवत जी ही इस महाकाव्य की उत्सभूमि हैं। रस, छन्द, अलंकार, भाव, जैसे शास्त्रीय उपक्रमों की चर्चा मेरे लिये इस काव्य के सन्दर्भ में वैसे ही है जैसे – “गँवई गाँव गुलाब”¹⁴²

This epic is consists of 15 cantos and 537 verses wherein the poet has described Vāmana as a supreme god in the form of Viṣṇu. The main character of this epic is Vāmana while Sūkrācārya, Aditī and others are described as subordinate characters of this epic.

The poem begins with the following verse:

वामनो वा मनो देवोऽद्वितीयो लोकभास्करः।

क्षणांशे भुवनं व्याप्य कुरुते काव्यमङ्गलम्॥ १.१

The first canto deals with the description of war between the demons and deities, killing of Prahalāda’s grandson and approaching of Sūkrācārya on the mountain Himālaya for penance. The second canto deals with description of morning, arrival of sage Durvāśā in *Vaikunṭha* and meeting with Viṣṇu. The third canto deals with the arrival of Sūkrācārya in hermitage after long penance, arrival of Balī into heavenly abode, prowess of Balī, arrival of Indra, description of Balī’s strength and disguise of Indra. The fourth canto deals with conversation between Aditī and sage Kaśyapa, pain of Aditī’s son, vow of Aditī and Viṣṇu’s worship. The fifth canto deals with starting of Aditī’s vow, worshipping of cows and chanting the spell and dream of Aditī.

¹⁴² *Ibid*, Preface, p. x

The sixth canto narrates Aditī's devotion, awakening of Aditī, boon from Viṣṇu, Viṣṇu's agreement to become her son, happiness of Aditī and birth of Viṣṇu. The seventh canto consists of appearance of Viṣṇu, form of Vāmana, birth ceremony of Vāmana and sacred thread ceremony of Vāmana. The eighth canto discusses arrival of Vaśiṣṭha, *Upanayana* ceremony of Vāmana and description of sacrifice. The ninth canto consists of description of sacrificial material and pure water.

The tenth canto deals with arrival of Vāmana on the bank of river Narmada, description of sacrifice, arrival of Vāmana on the place of sacrifice, honor of Vāmana and lord Vāmana begged three steps of land. The eleventh canto deals with conversation between Sūkrācārya and Balī, Balī's promise to Sūkrācārya, anger of Sūkrācārya, Balī's firmness and Balī's offering everything whatever he possessed. The twelfth canto contains arrival of Vindhyaśālī wife of Balī, her respect to Vāmana, universal from of Vāmana and two steps of Vāmana. The thirteenth canto deals with confusion regarding third steps of Vāmana and third step of Vāmana put on the head of Balī. Last two cantos deal with concept of *Bhakti*. The poem ends with the following verse:

विष्णुर्वामनभूतो, हृष्टो यस्मिन्विराजते तदिदम्।

दिव्यं वामनचरितं, पठतां स्यान्मुक्तिदं नित्यम्॥ १५.३४

Character of Vāmana described by the poet:

वामनं चरितं दिव्यं सर्वलोकमनोहरम्।

हरिभक्तिप्रदं पुण्यं यशस्यं शमलापहम्॥ १.१२

An example of प्रणवपरिचयस्तबकम्। which is composed by the poem at the end of the poem:

कामक्रोधपरित्यागी, लोभमोहविवर्जितः।

गार्हस्थ्ये परमो हंसः, नूनं भागवतो हि सः॥ १२ पृ.१९९

इच्छाराम द्विवेदोऽयं, श्री गुरोः सुप्रसादतः।

तस्मादिनात्कविक्षेत्रे प्रणवाख्यो बभूव ह॥ २६ पृ.२०१

The poet has used many metres like *Mālinī*, *Upajāti*, *Śikharīṇ*, *Anuṣṭup*, *Śārdūlavikrīḍita*, *Pṛthvi* and *Mandākrāntā*.

Example of *Pṛthvi*:

तदा स मुनि कश्यपः सकलधर्मवेत्ता मुदा!

ऋषीश्वरसभामयं स्वयमुपस्थितो ज्ञानवान्।

मुहूर्तपरिशोधनं भवतु, वामनस्यापि मे!

कदा मम शिशोर्भवेत् व्रतनिबन्धनं मङ्गलम्॥ ७.३१

Let us see the example of *Utprekṣā*:

विचक्रमे विष्णुपदं तदोर्ध्वं,

समग्रभूलोकतलं निविष्टम्।

धरा तदा विष्णुपदे रराज,

परागरेखेव पदाब्जखण्डे॥ १२.२१

Description of Balī:

विशुद्धहेमनिर्मिते सिताश्वरत्नमण्डिते,

द्रढैररैः समन्विते सुचक्रकैः सुसंस्थिते।

विशिष्टशस्त्रसंचयैर्वृते ध्वजा सनाथिते,

रथे विराजते स्म तत्र दानवो बलिस्तदा॥ ३.१३

Example of *Bhaktirasa*:

त्वं निर्गुणोऽसि सगुणोऽसि परापरोऽसि,

कार्यं च कारणमसि प्रथमस्त्वमेव।

अन्तर्बहिस्त्वमसि देव! चराचराणां,

सर्वात्मनि त्वयि विभोऽस्तु मतिर्मदीया॥ १४.५

Examples of moral teaching:

निजहिताय फलन्ति न वृक्षकाः,
न सरितः प्रवहन्ति निजार्थकाः।
जगति कीर्तियुताश्च भवन्त्यमी,
परहिते निरता निजकर्मणा॥ ११.३०

Harshvardhan Shah writes:

“The *Vāmanacaritam* is one of the best *Mahākāvya*s of 20th century. Though the poet has chosen the traditional form for his literary creation, keeping in view the modern connoisseurs he has used lucid language, minimized the use of compounds and made use of small metres and simple figures of speech. His style is *vaidarbhī* and full of *prasādaguṇa*. The Poet’s command over language is evidently seen in the conversion of this cold hearted story of *Purāṇa* into interesting *Mahākāvya*.....Through this *Mahākāvya* the poet propagates the noble values of our Indian culture. Iccharāma’s efforts in keeping Sanskrit language alive are worth appreciating. His contribution to the field of Modern Sanskrit Literature is highly appreciated for the reason that few poets are writing such poems and maintaining the long standing tradition of Sanskrit *Mahākāvya*s.”¹⁴³

IV. X PARAŚURĀMA-VIJAYA-MAHĀKĀVYAM

¹⁴³ Shah, Harshvardhan, *Vaiśāradi*, pp. 44-45

Paraśurāma-vijaya-mahākāvyaṃ (PVM)¹⁴⁴ is composed by Jagadish Chandra Shastri in 1997. Jagadish Chandra Shastri was born in Nadhodi, district Hisara, Hariyana. His father's name was Deep Chandra and mother's name was Rukmani Devi. His father was expert in Ayurveda and hence he served the poor people without any cost. The poet was expert in Hindi and Sanskrit. He completed primary education from village Nadhodi. This epic is dedicated to Paraśurāma who is the hero of this epic poem.

अहं दिनेशो जगदीशचन्द्रः

सदैव रामं मनसा स्मरामि ।

मया प्रणीतं खलु रामकाव्यं

तस्यैव पादेषु समर्पयामि ॥ ९.११४

PVM consists of 9 cantos and 1102 verses. The poet has not given the titles to the cantos. The subject matter of PVM is taken from the different Purāṇas. The poet mentioned:

यत्र तत्र पुराणेषु संकेतेनैव वर्णिताम् ।

कथां परशुरामस्य वर्णयामि यथामति ॥ १.७

PVM is begins with the following verses:

वीणापाणिं नमस्कृत्य गौरीपुत्रं विनायकम् ।

जगतः पितरं वन्दे शङ्करं साम्बशङ्करम् ॥ १.१

The first canto consists of description of the king Gandhi, his daughter's marriage ceremony, arrival of Nārada, proposal for sacrifice, doubt in Satyavatī's mother mind and vessel's food was changing by her mother. The second canto deals with birth of Jamadagni, marriage with Renuka, birth of four children, dream of Renuka, birth of Paraśurāma, education of Paraśurāma and expertise of him. The

¹⁴⁴ Shastri , Jagadish Chandra, *Paraśurāma Vijaya Mahākāvyaṃ*, 1997

third canto consists of arrival of Renuka on the bank of river, description of king Chitraratha, killing of Renuka by Paraśurāma and rebirth of mother of Paraśurāma.

The fourth canto narrates arrival of Kārtavīrya, hospitality of Kārtavīrya by Jamadagni, war between Kārtavīrya and Jamadagni because of Nandini i.e. cow, and killing of Jamadagni. The fifth canto consists of unconsciousness of mother Renuka, lamentation of her, arrival of Paraśurāma, eulogy of Śiva for taking the revenge of his father's death and boon from lord Śiva. The sixth canto deals with penance of Paraśurāma, arrival of Paraśurāma on Himālaya mountain, war between lord Paraśurāma and Gaṇeśa, arrival of Pārvatī on the place of battle, anger of Pārvatī and eulogy of Pārvatī by Paraśurāma.

The seventh canto consists of happiness of seers seeing Paraśurāma, conversation between Kārtavīrya and his wife Manoramā, suicide of Manoramā, and sadness of Kārtavīrya. The eighth canto deals with arrival of king Kārtavīrya in the battle field, vanity of Kārtavīrya, war between Paraśurāma and Kārtavīrya and killing of Kārtavīrya. The ninth canto consists of Paraśurāma's glory, bravery of him, departure of him for penance, end of Tretāyuga, birth of Rāma in *Ayodhyā*, marriage with Sītā, and arrival of Paraśurāma in the assembly of Mithilā. Here ends the epic.

This epic ends with following verses:

गणना रेणुकेयस्य क्रियते चिरजीविषु ।

अतः स द्वापरान्तेऽपि दृश्यते रेणुकासुतः ॥ ९.९९

PVM is composed in three metres like *Anuṣṭup*, *Upendravajrā* and *Indravajrā*.

Let us see the example of *Indravajrā*:

प्रतीक्षते तं समरे तु रामः

स्वर्गे प्रतीक्षां विदधाति वामा ।
सोऽपि प्रतीक्षां कुरुते कदाऽहम्
पश्यामि रामं नयनाऽभिरामम् ॥ ७.११७

Example of *Upameyopamā*:

शशिना शोभते राका राकया शोभते शशी ।
नरेण शोभते नारी नरो नार्या सुशोभते ॥ १.५६

Example of *Sandeha*:

किमासीत्स स्वयं ब्रह्मा शिवो वा पार्वतीश्वरः ।
अथवाऽत्र समायातः स्वयं नारायणो हरिः ॥ २.४२

Description of cow i.e. Nandini:

शुभ्रवर्णा विशालाक्षी देवलोकात्समागताम् ।
हृष्टपुष्टां दृढाङ्गीं तां सुविषाणां मनोहराम् ॥ ४.५४
गुच्छपुच्छां तथा सौम्यां प्रफुल्लनयनां शुभाम् ।
दृष्ट्वा कामदुधापुत्रीं भूपतिर्मुमुदेतराम् ॥ ४.५५

Example of *Vīrarasa*:

रामेण सदृशो वीर्ये तेजसि न पराक्रमे ।
न साहसे न चोत्साहे लक्ष्य वेधे न कश्चन ॥ २.११२

Gopala Shastri observes:

“श्री परशुरामविजयः महाकाव्यम्” नामक यह कृति एक सुन्दर रचना है, इसमें संस्कृत काव्य के प्रायः सभी गुण विद्यमान हैं, इसमें भगवान् परशुरामजी का सम्पूर्ण चरित्र चित्रित किया गया है, श्रृंगार, करुण, वीर आदि रसों का सुन्दर परिपाक है, रचना रस, भाव, गुण अलंकार आदि से अलंकृत है। रचना में प्रायः अनुप्रास का विशेष बाहुल्य है। कवि ने भगवान् परशुराम के माध्यम से एक सशक्त चरित्र का चित्रण किया है, जिसमें क्षात्र

एवं ब्रह्म तेज का समन्वित रूप एक अपराजेय शक्ति के रूप में चित्रित किया गया है।”¹⁴⁵

IV. XI BHARATA-CARITAM

*Bharata-caritam*¹⁴⁶ is composed by Rama Kumar Sharma in 1997. The poet was born on 28 December 1896 in Chaparakh village, Bihara. His father's name was Vaidyanath Sharma. *Bharata-caritam* is divided in 9 cantos and 612 verses. The theme of this epic is taken from the 15th *Skandha* of *Śrīmadbhāgavata-mahāpurāṇa*. The poet has not given the titles to the cantos.

This epic begins with the following verse:

हिमालयादालवणाम्बुराशिं
स्ववीर्यनम्रीकृतनाकलोकम् ।
वर्ष सहर्षाऽखिललोकवन्द्यं
विराजते भारतनामधेयम् ॥ १.१

The first canto consists of description of Bharata, birth of Bharata, childhood of Bharata and coronation of Bharata. The second canto deals with ruler of Bharata, marriage ceremony of him, conversation regarding ascetic's life, renunciation of Bharata, departure of Bharata in the direction of forest. The third canto consists of description of hermitage and the description of Chakravarti king. The fourth canto narrates the description of *Grisma* season penance of Bharata and meeting with baby deer.

The fifth canto deals with Bharata's infatuation in baby deer and beauty of morning. The sixth canto consists of death of Bharata, birth in the womb of deer

¹⁴⁵ *Ibid*, p. vii

¹⁴⁶ Sharma, Rāma Kumara, *Bharatcaritam*, 1997

and become the son of Brāhmin. The seventh canto consists of arrestment of Bharata with the purpose of sacrifice and destruction of Śudrapati by Kāli. The eighth canto consists of appointment of Bharata to wash palanquin, repent of *Rāhugaṇa*. The ninth canto deals with spiritual conversation between Bharata and *Rāhugaṇa* and salvation of Bharata. This epic poem ends with following verse:

इत्येतद् भरतस्य पुण्यचरितं धन्यं यशस्यं शुभं
 स्वर्ग्यं मुक्तिकरं वदन्ति मुनयो व्यासादयो धीधनाः।
 काव्यं रामकुमारशर्मरचितं तद्वर्णनात्परं
 सत्स्वान्तं मदयज्जयत्विदमलं लोके समाशशाश्वतीः॥ ९.७४

Bharata-caritam consists of various metres like *Anuṣṭup*, *Upajāti*, *Viyogīnī* and *Mālinī*. Let us see an example of *Mālinī*:

उचितजलदधारासेकसञ्जातशस्या
 धरणिधरनितम्बा नीलवस्त्राङ्गनेव।
 भरतभुजगताऽथो निर्भया सा धरित्री
 परमपुरुषदंष्ट्रास्थानसौख्यं प्रपेदे॥ १.६२

Let us see the example of *Rūpaka*:

अनेकराजन्यचरित्रचन्द्रो
 द्रवीकृतस्वान्तसुचन्द्रकान्तः।
 आनन्दयन् यत्र जनाननन्ता-
 नुद्योततेऽस्ताचलसङ्गहीनः॥ १.१८

Example of *Parisaṁkhyā*:

समाहितस्याऽनङ्गस्य
 समाधेर्भोजनाय किम्।
 बद्धा देशे नितम्बस्य
 तस्याः काञ्ची कलस्वना॥ २.३६

Example of grandeur and beauty of India:

प्राचीनकालादपि नामरूप-
संस्कारभाषाव्यवहारभिन्नाः।
यस्मिन्नभिन्ना मनुजा वसन्ति
सिन्धौ यथा नैकनदप्रवाहाः॥ १.१४

Description of summer season:

एवंविधे ग्रीष्मऋतौ प्रचण्डता-
मुपागते भास्वति भाति मस्तके।
मध्येदिनं भक्तवरो महामुनिः
स्नातुं नदीं चक्रवर्ती विवेश सः॥ ४.५७

Sanandana Kumar Tripathi observes:

“महाकाव्यं प्राचीनकथाश्रयं तथापि क्वचित्
क्वचिदाधुनिकसामाजिकदशायाश्चित्रणं नवतामावहति। यथा ग्रीष्मवर्णन
ईराकोपरि अमेरिकादेश तत्सहयोगिराष्ट्रागाञ्चाक्रमणस्य चित्रणम्। एवं
कुप्रसाशने शिक्षाऽभावस्य सोवियतसङ्घ अमेरिकाप्रभावस्य नेतृणां
प्रतारणस्य बालकाश्रयेण प्रवर्तमानस्यातङ्कवादस्य च चित्रणं
ग्रीष्मादिवर्णनप्रसङ्गे द्रष्टुं शक्यते। महाकाव्यमिदं
प्राचीनाऽर्वाचीनदशावर्णनपरत्वेन नृसिंहायते।”¹⁴⁷

IV. XII BHĀGĪRATHĪ-DARŚANAM

Bhāgīrathī-darśanam (BD)¹⁴⁸ is composed by Balabhadra Prasad Shastri in 1998. The poet was born in the village Sakāha-Hardoi, Uttara Pradesh on 7th October 1925. His father's name was Govind Prasad and his mother's name was Mahadevi.

¹⁴⁷ Tripathi, Sanandana Kumar, *Rāma-kumāra-sharma-viracita-Bharata-caritam-mahākāvya-sya-vaiśiṣṭyam*, in *Sāgarikā*, pp.155-156

¹⁴⁸ Shastri, Balabhadra Prasad, *Bhāgīrathīdarśanam*, 1998

BD is consisting of *Taranga*'s instead of cantos and *Adhyāyas*. The titles of *Tarangas* are as under along with numbers of verses.

Tarangas	Titles	Verses
I	गङ्गावतरणम्	30
II	शान्तनुचरितम्	33
III	तटस्थतीर्थवर्णनम्	34
IV	कान्यकुब्जक्षेत्रवर्णनम्	32
V	प्रयागवर्णनम्	34
VI	वाराणसीवर्णनम्	29
VII	विहारवङ्गवर्णनम्	33
VIII	सगरसुतचरितवर्णनम्	33
IX	पर्यावरणप्रदूषणवर्णनम्	30
X	अपराधक्षमापनस्तवः	31

This epic poem begins with the following verse:

श्रेयं सतां वितनुतां विधुशेखरोऽसौ,
वामे लसद्गिरिसुताङ्गरुचा सिताभः।
यस्येन्दुविच्छुरितरश्मिपिशङ्गितापि
भागीरथी त्रिभुवनं धवलीकरोति ॥ १.१

The first *taranga* begins with the prayer of lord Śiva and incarnation of river Gaṅgā. The second *taranga* deals with the characteristics of Śāntanu and son of goddess Gaṅgā viz. Bhiṣma. The third *taranga* is related to the description of different kinds of holy places of India, which are presented on the bank of river Gaṅgā now a day. The fourth *taranga* consists of explanation of different places of pilgrimage stand on the bank of river Gaṅgā like *Kānyakubja*, *Śivarājpuram*, *Vidhuram*, *Ādampura*, *Raudrapuram* etc. The fifth *taranga* narrates the description

of Kānpura and Prayāga, importance of Kānpura and Prayāga. The sixth *taranga* consists of praise of Gaṅgā and lord Śiva, natural beauty of mountains, description of Kaśi and importance of Sanskrit in Kaśi.

The seventh *taranga* begins with the importance of water of Gaṅgā and description of Pātliputra. The eight *taranga* narrates characteristics of Kapila. The ninth *taranga* discusses poet's worry about the pollution of water of Gaṅgā. In the tenth canto, the poet begged for apology for his sins, which are done by him and by the people of world. This epic poem ends with the following verse:

दिव्यं भव्यं त्वदीयं चरितमपि यशो दिक्षु देदीप्यमानं,
काव्यालङ्कारसिद्धैः प्रथितकविजनैर्गीयमानं जगत्याम् ।
वाचालत्वं प्रगातुं यदपि मम गिरः सन्तु हास्याय लोके,
मातुर्हर्षं विधत्ते तदपि शिशुवचश्चापलं वत्सलायाः ॥ १०.३०

Let us see the examples of *Sragdharā* metre:

यस्याः पुण्योदयाकाः पुलिनपरिसरे, चक्रवर्तिप्रभावा,
भूपाला अश्वमेधान् जुहुवुरुपचितश्रीयशोराजओकान् ।
यस्याः पीत्वा पवित्रं सलिलमकवरो मुस्लिमश्चात्र सम्राट्-
डात्मानं नन्वपावीत् सलकजनमनःपावनी जाह्नवीयम् ॥ १.११

Let us see the examples of the description of Kashi

इयं काशी रम्या जगति सुरगीरर्चनतया,
समृद्धं विद्वद्भिः सुकृतिमिह सारस्वतजगत् ।
यदद्याप्यत्रासौ श्वसिति सुरवाग् भौतिकयुगे,
भवनीशस्यैवाप्यनिशमनुकम्पा जननि! ते ॥ ६.१५

Let us see an example of praise and description of river Gaṅgā.

जननि! यदि कृपा ते दुस्तरः कोऽपि सिन्धु,

भवतु जगति पन्था दुर्गमो वा हिमाद्रिः।
प्रभवति निखिलं तल्लंघितुं निःसहायः,
किमतु दुरितदम्भश्चापदां व्यूहजालम्॥ १०.१२

Worry of the poet regarding the pollution of river Gaṅgā:

रसानामुद्योगेष्वनवरतयोगात् क्षरणजं,
विषाक्तं दोषाणामुपचितविधानं च विपदाम्।
समन्ताद् दुर्गन्धं प्रवहति जलं दूषणपरं,
नदीधारासक्तं प्रसरति शरीरे तनुभृताम् ॥ ९.९

Thus in the aforgoing pages we made an analysis of the *mahākāvyas* based on the *Purāṇas*. In the next chapter, we will try to introduce the *mahākāvyas* composed on the lives of great saints.

CHAPTER- V

MAHĀKĀVYAS BASED ON THE LIVES OF GREAT SAINTS

Sanskrit poets of modern period have composed many *mahākāvyas* on the lives of great saints and sages. In the following pages, an attempt has been made to introduce them.

V.I ŚRĪ-TUKĀRĀMA-CARITAM

Śrī-Tukārāma-caritam (STC)¹⁴⁹ is composed by Pandita Kshama Row in 1950. It is an important work in Sanskrit literature on the life of saint. She was born in Pune on 4 July 1890.¹⁵⁰ Her father Shankara Pāṇḍuranga was a scholar of Sanskrit. He was conversant with many languages like Latin, English, and German.

Kshamadevi had faced many difficulties in childhood because she had lost his parents in her childhood. She was an expert in Tennis player. Many times, she won the championship in women's tennis. She was greatly devoted to motherland. She has contributed a lot to Sanskrit literature in its various forms. She has composed three *mahākāvyas* viz. 'श्रीरामदासचरितम्', 'श्रीज्ञानेश्वरचरितम्', and 'श्रीतुकारामचरितम्'. STC is consisting of 9 cantos and 435 verses. This epic poem is full of *Bhaktirasa*. The poetess has given the title of each canto.

Cantos	Verses	Titles of cantos
I	67	मूलपुरुषप्रशंसनम्
II	38	जन्मादिसंकीर्तनम्

¹⁴⁹ Row, Kshama, *Śrī-Tukārāma-caritam*, 1950

¹⁵⁰ Merh, Kusum, *Satyāgrahagīta*, 2007.

III	67	वाणिज्यविनाशः
IV	41	शकुन्तसन्तर्पणः
V	48	दिनचर्यावर्णनम्
VI	33	हरिगणेशभोजनम्
VII	47	नष्टप्रत्यागमः
VIII	39	शिवाजीसमागमः
IX	55	प्रसन्नवैकुण्ठः

The first canto of this epic poem opens with introduction of Tukārāma and other saints, meditation of them and search of Hari by him. The second begins with the birth of Tukārāma, arrival of him in the temple of Pāṇḍuranga with parents, childhood of him, marriage of him, death of his mother and miserable condition of him and devotion of him towards Hari. The third canto starts with hunger of Tukārāma's family, the arrival of stranger, miracle of stranger, Tukārāma was cheated by stranger.

The fourth canto consists of pitiable condition of Tukārāma and his family, removal of crops because of no rain and simple-minded Tukārāma again cheated by the farmer. The fifth canto narrates anger of Tukārāma's wife, renovating the temple of Pāṇḍuranga and mercy of Tukārāma towards the people. The sixth canto discusses Tukārāma's dream regarding Hari, Hari's hymn composed by Tukārāma, description of haughty Brahmin and meal of Tukārāma with Gaṇeśa.

The seventh canto consists of insult of Tukārāma by arrogant Brahmin, fame of Tukārāma, arrest of Tukārāma and deep meditation of him. The eighth canto begins with the description of Mumbaji, anger of Mumbaji towards Tukārāma,

arrival of Śivajī near Tukārāma, duties of *Ksatriya* narrated by Tukārāma to Śivajī. The ninth canto opens with glory of Tukārāma, meeting of Śivajī with Tukārāma, miracle and spiritual power of Tukārāma and long sleep of Tukārāma. The poem ends with the following verse:

तदनु तदनुगास्तं द्रष्टुमौत्सुक्यभाजः
त्रितयमखिलमह्नां निन्युरुन्निद्रनेत्राः।
ददृशुरथ विदूरादम्बरे लम्बमानं
किमपि मलिनमुर्वीमापतन्मन्दमन्दम्॥ ९.५४

The poet has used various metres like *Vaśantatilakā*, *Upajāti*, *Indravajrā*, *Upendravajrā*, *Mālinī*, *Rathoddhatā*, etc. let's see the example of *Sragdharā* metre:

उच्छ्वासस्तुच्छसंसृत्यविरत विसरद्गाढतापादिताना-
मुद्धारस्तामसान्धःप्रपतितविलपन्नास्तिकान्धव्रतानाम्।
निर्भासं कोटिजन्मार्जितदुरितगणध्वान्तविध्वंसिभक्ते-
र्निष्यन्दः कोऽपि वाचाममृतरसमयः प्रादुरासीन्मुनीन्दोः॥ ६.३३

An example of *Śleṣa*:

अथावली तस्य मुनः कलत्रं
त्यागेन धान्यस्य चुकोप पत्न्यै।
परिग्रहात्तापमुदीक्ष्य धीराः
सदा प्रहृष्यन्त्यपरिग्रहेण॥ ५.९

An example of *Bhaktirasa*:

प्रचलति ततः काले सोऽभूत्तपस्विपुरोगमः
सकलविषयव्यावृत्तात्मा गृहाञ्च पराङ्मुखः।
अजयत जपध्यानस्तोत्रैरनारतमीश्वरं
परिहृतनिजाहारस्वप्नः प्रबोधसमुज्ज्वलः॥ ३.९

Miserable condition of Tukārāma in poet's word:

सतानिरुजाकृतोऽप्यवगणय्य धीराग्रणी-
व्यचिन्तयदियं तनुः क्षणविनश्वरी नश्यतु ।
परोपकृतिरस्तु मे पितृदिनं हि सेयं तिथि-
ननु भ्रमररूपणिः पितर एव दृष्टा इमे ॥ ६.६

Indu Deshpande writes:

“The style is simple and direct. The style shows remarkable mastery over the Sanskrit language.”¹⁵¹

S. Rangnath remarks:

“This *mahākāvya* is replete with many important anecdotes in the life of Tukārāma which have been narrated charmingly by employing some of the figures like *Upamā*, *Anuprāsa*, *Śleṣa* and others. It serves as a good historical record also as Tukārāma is a historical figure. The style of the poetess is free flowing and pleasing without bombast.”¹⁵²

V.II ŚRĪ RĀMADĀSA CARITAM

Śrī Rāma-dāsa-caritam (SRDC) is composed by Kshama Row in 1953. SRDC is consisting of 13 cantos and 676 stanzas. The poetess has given the appropriate titles to the cantos:

Cantos	Verses	Titles of the Cantos
I	34	रामदासावतारः
II	43	बाललीलावर्णनम्

¹⁵¹ Deshpande, Indu, *Post Independence Sanskrit Mahākāvyas in Maharashtra*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.140

¹⁵² Rangnath, S., *Post Independence Sanskrit Epics*, p. 12

III	54	विरागोपक्रमः
IV	49	विवाहपीठात्पलायनम्
V	64	मृतोज्जीवनः
VI	38	समीरसुतसंवादः
VII	40	पृथ्वीपर्यटनम्
VIII	44	पक्षिणीप्राणप्रत्याहरणो
IX	50	मातृदर्शनः
X	68	महात्मसमागमः
XI	54	मुनिप्रसावी
XII	85	श्रीशिवराजदर्शनः
XIII	53	शिष्यगुरुनिर्याणः

This epic poem begins with the following verse:

आस्कन्दो यवनैर्व्यधीयत यदा वर्षत्रिशत्याः पुरा

धर्मग्लानिरभूत्तदाऽखिलमहाराष्ट्रावनीमण्डले ।

तत्काले समवातरत्क्षितितले संरक्षितुं पीडितान्

धीमाज श्रीपवनात्मजः स हनुमान् सर्वोऽपि यं वन्दते ॥ १.१

The first canto deals with the description of saint Ekanātha, pleasure of Sūryājipanta, birth of Rāmadāsa. The second canto discusses about the plays of Rāmadāsa. The third canto consists of education of Rāmadāsa, his detachment from the worldly pleasure and grief of the mother. The fourth canto comprises of proposal of Rāmadāsa's marriage, proposal refuted by him and sorrow of mother. The fifth canto states journey and penance and miracle and eulogy of Rāmadāsa. The sixth canto comprises of *Harikirtana* performed by Rāmadāsa and discussion between Hanumān and Rāmadāsa. The seventh canto narrates the touring of

Rāmadāsa in India and meeting with Guru Nanaka. The eighth canto describes arrival of Rāmadāsa in Paithān and description of his mother's grief.

The ninth canto deals with reunion of mother and Rāmadāsa and departure of him from the house. The tenth canto consists of meeting of Rāmadāsa and Tukārāma and conversation between them. The eleventh canto describes prowess of Śīvajī, meeting of Śīvajī and Rāmadāsa and conversation between them. The twelfth canto states faith and trust of Śīvajī in Rāmadāsa and hospitality of Rāmadāsa by Śīvajī. The thirteenth canto describes blessing of Rāmadāsa to Śīvajī, devotion of Śīvajī and salvation of both.

The epic ends with the following verse:

निस्त्रिंशबुद्धिबलतो भुवि राज्यधर्म-
संस्थापनेन महितौ शिवरामदासौ ।
वैकुण्ठलोकमवकुण्ठमुपागतौ ता-
वानन्दभागभिननन्द भृशं मुकुन्दः ॥ १३ . ५३

The poetess has described the figure of Rāmadāsa in the following verse:

वर्णेन गौरो रुचिराङ्गयष्टि-
बालः स बालेन्दुकलेव कान्त्या ।
दिने दिने वृद्धिमवाप पित्रोः
संप्रापयन्मोदररसं समृद्धिम् ॥ १ . २७

Duties of *Ksatriya* described by the poetess are as follows:

निष्णातो व्यवहारकर्मसु चरेद्राजन्य आदौ स्वयं
विश्वास्यान् विनियोजयेच्च कुशलान् दुष्टानपास्य द्विषः ।
श्रीमद्दीनजनान् सदा समदृशा सन्तोषयेत्सङ्कटे
शान्तिस्थैर्यजुषात्मना व्यवहरेद्रक्षेद्विवेकं हृदि ॥ ११ . ३९

V.III ŚRĪ JÑĀNEŚVARA-CARITAM

Śrī Jñāneśvara-caritam (SJC)¹⁵³ epic is composed by Kshama Row in 1954. SJC is consisting of 8 cantos and 406 verses. The titles of cantos are as under:

Cantos	Verses	Titles of the cantos
I	57	पाणिग्रहणम्
II	79	पितृप्राणार्पणम्
III	27	शुद्धिपत्रप्राप्तिनिश्चयः
IV	64	महिषवेदघोषणम्
V	53	महिषमन्त्रोज्चारणम्
VI	30	ग्रन्थनिर्माणम्
VII	64	श्रीचाङ्गदेवदर्पापहरणः
VIII	32	समाधिप्रवेशः

The poem begins with the following verse:

यः षड् वर्षशतानि भूरि महितो विद्वद्भिरज्ञैस्तथा
साक्षाद्विष्णुरिवावतीर्ण इह यो ज्ञानेश्वरो ज्ञानिराट्।
धृष्णोम्यल्पमतिस्तदीयचरितं गातुं विमोहादहं
संस्पष्टुं डयनोद्यतेव चटका तारापथे भास्करम्॥ १.१

The first canto narrates the holy places of India and Jñāneśvara's family. The second canto consists of agony of newly wed couple, depression of them, Rāmānanda's pilgrimage, and the arrival of Viṭhala in Alandi and birth of four children of Viṭhala. The third canto deals with Jñāneśvara as a poet, importance of sacred thread ceremony, happiness of Jñāneśvara and departure of him in the

¹⁵³ Row, Kshama, *Jñāneśvara-caritam*, 1954

direction of Paithān. The fourth canto consists of advent of Jñāneśvara at uncle's house, characteristics and duty of Brāhmin and knowledge of Jñāneśvara.

The fifth canto discusses about *Shrāddha* ceremony of Jñāneśvara's father, composition of *Jñāneśvara-vijaya* and miraculous deed of Jñāneśvara. The sixth canto states about the meditation of Jñāneśvara, grandeur of Marāthi language and amazement of Brāhmin hearing the composition of Jñāneśvara. The seventh canto contains meeting of the poet Nāmadeva and Jñānadeva and necessary advice of Jñānadeva to Nāmadeva. The eighth canto narrates the other compositions of Jñānadeva, knowledge of Jñānadeva in the scriptures and emancipation of Jñānadeva. The poem ends with the following verse:

प्रथमनवदिनेषु प्राचलन् कीर्तनानि
प्रतिदिविषदगारं ब्रह्मविद्भिः कृतानि ।
प्रचलति परिपाटि षट्शताद्धोत्तरं सा
प्रतिसममधुनापि ज्ञानदेवार्चनार्थम् ॥ ८.३०

An example of *Śālinī*:

निर्वर्तिते यज्ञविधौ सुहृद्व्यं
ज्ञानेश्वरोऽभोज्यत पूजनार्हः ।
विश्वेश्वरेणेति जनस्तदाह
किं नाम भक्ते स विभुर्न कुर्यात् ॥ ७.२६

The poetess has used many figures of speech like *Rūpaka*, *Upamā*, *Utprekṣā*, *Tulyayogītā* and others. Let us see the examples of *Rūpaka*:

मोच्यतां हृदिह मोहबन्धना-
दर्च्यतां च हरिपादनीरजम् ।
ज्ञायतां हरिवशं चराचरं

नित्यमाचरत संयतेन्द्रियाः॥ ४.२०

An example of *Tulyayogītā*:

ततः कनिष्ठा दुहिता मनोज्ञा
ललामभूता भुवि योगिनीनाम्।
मालिन्यदोषात्सततं विमुक्ता
मुक्ताभिधा मौक्तिकशुद्धकान्तिः॥ २.४८

An example of *Śṃgāra*:

ततो दिदक्षुः पितरौ कुमारो
न्यवेदयत्स्वश्वशुराय हेतुम्।
लब्ध्वाश्वनुज्ञां च सहात्मवध्वाऽऽ-
पेगांवमात्मीयमयात्स शीघ्रम्॥ १.५५

Description of caves, which are prepared for the meditation of Jñānadeva:

संशोधिते कन्दरभूतलेऽस्मिन्
सुगन्धिधूपेन च नामदेवः।
प्रचण्डशोकानिलकम्पमानो
रात्रौ हरेः कीर्तनमन्वतिष्ठत्॥ ८.२२

P. V. Kane observes:

“All the works of Pandita Kshama Row are distinguished by certain pleasing characteristics, viz. an elegant and easy diction, command of a choice vocabulary, mastery over Sanskrit metres, numerous figures of speech, vivid descriptions and general poetic quality of a high order.”¹⁵⁴

Jyoti Parasariy says:

¹⁵⁴ Kane P.V., *Ibid*, p.v

“क्षमाराव की रचनाओं में प्रसाद गुण मुख्य है। वे शब्दालंकार और अर्थालंकार के माध्यम से जैसे भाषा और भावनाओं को सुंदर और उदात्त बनाती हैं, वैसे ही सूक्तियों के मनोहर निवेश से कथा के वातावरण को भी प्रभावपूर्ण बना देती हैं।”¹⁵⁵

V.IV ŚRĪ-BODHISATTVA-CARITAM

Śrī-Bodhisattva-caritam (SBC)¹⁵⁶ is composed by Satyavrat Shastri in 1960. The poet was born on 29th September 1930. We have already given the pertinent information about Prof. Shastri while we have discussed about his *Rāmakīrti-mahākāvya* in the second chapter of the thesis. The subject matter of this epic poem is based on the life of Buddha. The hero of this epic poem is Buddha. This epic is consisting of 14 cantos and 980 verses.

This poem begins with:

शास्तेति नाम्ना प्रथितो महात्मा

बुद्धः प्रबुद्धो जनताहिताय।

प्राग्जन्मवृत्तान्तकथास्तदीया

गीर्वाणवाण्या समुदीरयामि॥ १.१

The first canto begins with the narration of Bodhisattva and his business and success as a merchant. The second canto describes Bodhisattva as a noble king and his noble qualities. The third canto narrates Bodhisattva displayed as a king of Kaśi and war between Kauśala Naresh and Bodhisattva. The fourth canto discusses about the qualities of generosity, forbearance and compassion. The fifth canto comprises of logical views presented by woman, her speech and happiness of king.

¹⁵⁵ Parasariy, Jyoti, *Ādhunik Sanskrit Sāhitya Kī Murdhanya Lekhika: Pandita Kshama Row*, in *Post Independence Sanskrit Literature: A Critical Survey*, p. 296

¹⁵⁶ Shastri, Satya Vrat, *Śrī Bodhisattva caritam*, 1960

The sixth canto deals with the story of baggers and incarnation of Bodhisattva who has controlled all his organs.

The seventh canto describes the story of beautiful girl i.e. Shivi and her merits. The eighth canto narrates the former birth of Unmandanti and description of moonlight. The ninth canto deals with conversations between the king and the field marshal. The tenth and eleventh cantos deal with Bodhisattva's form of baggers, description of couple and their quarelling and settlement between them. The twelfth canto narrates Bodhisattva as a farmer and his sorrow. The thirteenth canto contains Bodhisattva in the form of a merchant, his loss in the trading and different characteristics between two friends. The fourteenth canto narrates Bodhisattva as a professor and his message.

The Poem ends with the following verse:

इत्यादि सर्वं भगवान् स बुद्धः
शुद्धोदयो वक्ति वचः प्रबुद्धः।
लघीयसानेन कथानकेन
प्रदीप्यमानो यशसोन्नतेन ॥ १४.४४

An example of *Dayāvīra*:

अस्तु तावत्पुनर्नैव सीमाध्वंसो विधीयताम्।
इदं चाभीप्सितं द्रव्यं समादायोपभुज्यताम् ॥ ३.५८

An example of pathos:

दष्टः क्षणेन तनयः स तु मृत्युमापद्
हा हन्त! तत्र महतीयमुपस्थिताऽऽपत्।
विप्रः समीक्ष्य मृतमात्मजमात्मलीनस्
त्यक्तवा हलं निकटमैत्खलु शोकहीनाः ॥ १२.१९

More than fourteen metres are used in this epic i.e. *Rathoddhatā*, *Bhujaṅgaprayāta*, *Śikharīnī*, *Vaśāntatilakā*, *Mālinī*, *Dṛṣṭāvilambita*, *Rucirā* and *Swāgata*. Example of *Rucirā* metre:

स पुनः स्वमनःक्षतशोधनतः

श्रमणोचितपुण्ययशोधनतः।

उपबुद्धमुवास विशुद्धमतिः

समयेऽभ्युदयं च तथाऽऽपयातिः॥ ९.५७

The poet has used figures of speech like *Upamā*, *Arthāntaranyāsa*, *Yamaka*, *Śleṣa*, *Anuprāśa*, *Rūpaka*, *Vyatireka*, *Dṛṣṭānta* etc.

Example of *Antyānuprāsa*:

पुत्रोऽस्ति मे प्रियतरोऽयमनिन्द्यवृत्तः

क्षेत्रे स्वयं यमिह दग्धुमहं प्रवृत्तः।

प्राणाधिकः प्रियतमो बहुधा हितोऽयं

यस्मिन् मृते पितृषु मेऽवसितं हि तोयम्॥ १२.४६

Bodhisattva in the form of teacher;

तच्छिष्यस्य वचो निशम्य भगवान् बुद्धो विशुद्धोदयः

प्रीत्या बोधयितुं तमेवमवदत् प्रेयन्! मुधा मा तमः।

नाम्नो नास्ति महत्त्वमत्र भुवने कर्मेव मुख्यं मतं

किं नाम्ना, यदि सद्गुणास्त्वयि परां शोभां स्फुटं बिभ्रति॥ १४.६

Beauty of Unmadanti in poet's word:

तदोन्मदन्ती कलिकाग्रदन्ती

रतिं हसन्ती हृदयं हरन्ती।

सर्वाञ्जनान् कामवशं नयन्ती

देवाङ्गनेवाऽऽस्त विमोहयन्ती॥ ७.१३

An example of epigram:

विना विचारं मतिमान् मनुष्यः

कदापि कार्यं सहसा न कुर्यात्।

विनिन्द्यमुक्तं विपदां पदं तद्

दुःख्यत्यवश्यं ह्यविमृश्यकारी॥ ९.३७

Rahash Vihari Dwivedi writes regarding this epic:

“बोधसत्त्व के विगत जीवन की कथाओं के वर्णन की दृष्टि से इस काव्य का नामकरण “श्रीबोधिसत्त्वचरितम्” उचित है। यह काव्य शास्त्रीय महाकाव्य-रचनाफलक में आबद्ध होकर पौराणिक शैली में कथाओं को प्रस्तुत करता है। काव्यभाषा प्रायः सरल और सर्वत्र सालंकार है। भाषा पर कवि का असाधारण अधिकार है। उपर्युक्त क्रियाओं और शब्दों के प्रयोग में कवि सिद्धहस्त है। यह काव्य प्राचीन काव्यशास्त्रीय निकष पर पूर्णतः खरा नहीं उतरता किन्तु वर्णनीय वस्तु की महनीयता तथा विस्तृत प्रभावपूर्ण वर्णन के कारण इसे असुन्दर नहीं कहा जा सकता। यह एक नवीन शैली का महाकाव्य है। पालिजातकों की महत्त्वपूर्ण कथाओं को उपलब्ध कराने में इसका योगदान श्लाघ्य है।”¹⁵⁷

Satyavrat Varma observes:

“The themes of this epic are incidentally highly demanding and pose considerable challenges to the poet in imparting them a facade of cohesion. He has invariably risen to the occasion and acquitted himself with credit. The various episodes that form the canvas of the SBC, whatever their ethical overtones stand in splendid isolation. Nor do they revolve round a signal individual but hinge upon a host of characters both noble and ignoble. The feeble attempt to explain away the motley crowd on the ethereal presumption

¹⁵⁷ Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyaon Kā Samālocanatmak Adhyayana*, p.186

that the solitary soul of the Bodhisattva binds them to gather leaves one cold. They do not cease to be separate entities thereby not do they acquire homogeneity. Left to themselves, they could have thrown the poem out of gear. Shastri has debunked the devastating possibility in his own way. He has sought to weld the disjointed episodes by working up the Bodhisattva himself as a cohesive phenomenon. That is why the fractured stories end up with something noble, no matter what the vicissitudes. It is, however, deniable that the device has narrowed down the possibilities of the development of the theme.”¹⁵⁸

S. Ranganath remarks:

“Thus this work does not pertain to one character but involves many characters, but a single character which binds all the characters and runs through the entire epic is the character of Buddha.”¹⁵⁹

Rahash Vihari Dwivedi remarks:

“श्रीबोधिसत्त्वचरितमिति वृत्तप्रधानं धार्मिककाव्यमस्ति। अतः कथानां पात्राणाञ्च वैविध्यमस्ति। यत्र-तत्रैकनामधारी जनः पृथक् पृथक् भूमिकासु चित्रितं दृश्यते। सर्वेष्वेव पात्रेषु बौद्धधर्मस्य सिद्धान्ता अनुस्यूताः सन्ति। नायकाः प्रारम्भत एव बौद्धधर्मावलम्बिनः दृश्यन्तेऽथवा पश्चात् बौद्धधर्मस्य महत्त्वं ज्ञात्वा तं स्वीकुर्वन्ति। पञ्चमसर्गस्य मातृभक्तिकथां विहाय सर्वत्र प्रामुख्यं बोधिसत्त्वात्मकस्यैव पात्रस्यास्ति। काव्येऽस्मिन् चरित्राङ्कनस्य द्वे

¹⁵⁸ Varma, Satyavrat, *Satyavrat Shastri: An outstanding Sanskrit Poet*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.397

¹⁵⁹ Ranganath, S., *Contribution of Satyavrat Shastri to modern Sanskrit Literature*, pp. 33-34

पद्धती दृश्येते। प्रथमा- पात्रगुणानां शब्दतः कविमुखेन प्रतिपादनं द्वितीया च
- पात्राणां कार्यव्यापारे तद्वक्तव्ये वा तेषां स्वभावस्य निरूपणम्। अत्र द्वितीया
पद्धतिरेव श्लाघ्या भवति।¹⁶⁰

V. V ŚRĪ SWĀMĪ VIVEKĀNANDA CARITAM

Śrī Swāmī Vivekānanda-caritam (SSVC)¹⁶¹ is composed by Tryambaka Bhandarker Sharma in 1973. His father's name was Atmarama and mother's name was Vajrabai. The poem deals with the life, philosophy, personality, and character of swami Vivekānanda. The hero of this epic is Swāmī Vivekānanda. SSVC is consisting of 18 cantos and 1123 verses bearing significant titles.

Cantos	Verses	Titles of the Cantos
I	52	संकल्पविकल्पः
II	54	संगमः
III	77	दीक्षाप्राप्तिः
IV	54	पूर्णतालाभः
V	59	लक्ष्यनिश्चयः
VI	54	श्रीगुरुप्रयाणम्
VII	77	हिमाचलदर्शनम्
VIII	80	भारतभ्रमणम्
IX	52	शिकागोगमनम्
X	58	अमेरिकावक्तृता
XI	85	धर्मसभानन्तरम्
XII	71	इंग्लन्द-अमेरिकाभ्रमणम्

¹⁶⁰ Dwivedi, Rahash Vihari, *Arvachina Sanskrit Mahākāvyanusīlanam*, p. 20

¹⁶¹ Sharma, Tryambaka Bhandarker, *Śrī Swāmī Vivekānanda Caritam Mahākāvyaṃ*, 1973

XIII	56	यूरोपभ्रमणम्
XIV	58	भारतागमनम्
XV	60	रामकृष्णाश्रमस्था
XVI	56	उपदेशात्मकः
XVII	60	पुनर्भ्रमणम्
XVIII	60	निर्वाणम्

The poem begins with the following verse:

श्रीरामकृष्ण-युगमुज्ज्वलमेकसंस्थं

जातं जनेष्वजनि विश्वजनीनमुच्चैः।

वन्दे तमन्धतमसावृतजीववृन्दे

प्रज्वालितो जगति येन विवेकदीपः ॥ १.१

The first canto deals with prayer of Rāmakrishna and Vivekānanda, dream of Mother Bhuwaneswari and birth of Narendra and extraordinary power of Narendra. The second canto narrates curiosity of Narendra and aspects of nature, and introduction of Rāmakrishna. The third canto begins with the arrival of Narendra at Dakshineshwar, power of Rāmakrishna and prayer of Rāmakrishna to Kālī. The fourth canto opens with qualities of Narendra and speech of Narendra heard by Rāmakrishna. The fifth canto starts with meeting of Narendra with his friends, news of father's death, grief of Narendra and miserable condition of Narendra.

The sixth canto contains attainment of spiritual knowledge by Narendra and advice of Rāmakrishna to Narendra, death of Rāmakrishna and sadness of mother Śārādā. The seventh canto consists of characteristics of Vivekānanda and his followers and effort of Vivekānanda to know the philosophy of east and west. The eighth canto narrates spiritual power of Vivekānanda, compassionate behavior of him and

description of world religious parliament. The ninth canto deals with the journey of Vivekānanda and beauty of Chicago. The tenth canto contains description of assembly, Vivekānanda's presentation on Hinduism and his speech in world religious parliament.

The eleventh canto narrates lecture series of Vivekānanda in America and his journey. The twelfth canto comprises lecture of Vivekānanda and description of science, art, politics, and others. The thirteenth canto describes meeting of Swāmiji with Max Muller, message of Vivekānanda and establishment of Rāmakrishna mission. The fourteenth canto contains speech of Vivekānanda and his service for the poor people. The fifteenth canto deals with the message of Vivekānanda for the youth, popularity of Vivekānanda and aim of Vivekānanda's life. The sixteenth canto contains messages of Vivekānanda on patriots, women's education and removal of weakness etc. The seventeenth canto discusses description Vivekānanda's follower and Vivekānanda's lecture in Kashmir. The eighteenth canto contains salvation of Vivekānanda and prayer of goddess Kālī. The poem ends with:

लोकं मोहतमोहतं धृतहितालोकं विधातुं क्षमे

विश्वाध्येयगुणे विवेकचरिते धर्मप्रधानाश्रये ।

भक्त्या तच्चरणार्पितस्वकृतिनाऽऽदर्शे पवित्रे महा-

काव्ये त्र्यम्बकसूरिणा विरचिते सर्गोऽयमष्टादशः ॥ १८.६०

The poet has used metres like *Bhujāṅgaprayāta*, *Dṛṇavilambita*, *Indravajrā*, *Mandākrāntā*, *Rathoddhatā*, *Sragdharā*, *Śālinī*, *Śikharīnī*, *Swāgatā*, *Śārdūlavikrīḍita*, *Upajāti*, *Pramuditavadna*, *Vaitālīyam*, *Vaṁśasthavīlā*, etc. Let us see the example of *Pramuditavadna*:

श्रुतयतिलघुवाक्छिकागोसभा

प्रमुदितवदना यथाऽजायत ।

तदितरवचनैस्तथाल्पामपि

प्रमुदमुपगता न तैर्विस्तृतैः ॥ १०.४६

This epic poem is consisting of various sentiments like *Śānta*, *Karuṇa*, *Vīra*, *Bhayānaka* and *Adbhuta*. Let us see the example of *Śānta*:

आस्ते जीवनमेव भंगुरमिदं तुच्छोऽभिमानस्तथा

यत्सांसारिकभोग्यजातमखिलं नानाविलासान्वितम् ।

यो जीवेदपरार्थसाधनकृते तस्यैव शान्तिः परा

प्राणन्तोऽपि मृतोपमाः खलु नरा ये स्वर्थिनः केवलम् ॥ १५.५९

The poet has used various figures of speech like *Anuprāśa*, *Yamaka*, *Atiśayokti*, *Ananvaya*, *Apahnuti*, *Aprastutapraśamsā*, *Arthāntaranyāsa*, *Utprekṣā*, *Upamā*, *Ullekha*, *Kāvyaalinga*, *Lokokti*, *Vinokti*, *Virodha*, *Vyatireka*, *Śleṣa*, *Samāśokti*, *Sahokti*, *Saṅkara*, *Sambhāvanā*, *Dṛṣṭānta*, *Nidarśanā*, *Nirukti*, *Pariṇāma*, *Rūpaka*, *Preyas* and *Mudra*. For instance, *Nidarśanā*:

स देशभक्तिं हृदयेषु यूनां

सञ्चारयन् दिव्यगिरा जगाद् ।

अहो प्रयाता रजनी सुदीर्घा

प्राच्यां नवोऽभूदरुणोदयोऽयम् ॥ १४.२८

Spiritual power of Vivekānanda in poet's word:

तद्धाम परमं शम्भोरस्याकल्पत शक्तये ।

येन सा सफलीभूता मातुराशीःसरस्वती ॥ ७.७२

Let us see an example of beauty of England:

स ददर्श समृद्धिसम्भृतां

नगरीं लन्दनलक्षणां मुनिः ।

सुमहोद्यमसाधनेन या

सधनालंकरणं भुवोऽजनि ॥ १२.२

Importance of education in the life of people:

शिक्षाप्रसारेण निजार्थशून्यान्

नरान् विधातुं पशुतुल्यबन्धून् ।

दीनेषु नित्यं समवेदनाङ्काः

क्षुत्पीडिता भोजयितुं यतध्वम् ॥ १.२१

Jalpa Padhiyar remarks:

“There are no poetic faults in this epic, however only one instance came to our notice. Actually it should be योगक्षेम, the poet has presented as क्षेमयोग show the *Kramabhanga dosa* occurs...As Pandit Trayambaka Bhandarkar is a modern poet, he mainly follows the *Vaidarbhi* style. His language is highly polished and profusely ornamented with figures of speech. It is lucid and enjoyable. He has commendable command over language.”¹⁶²

Rabindra Kumar Panda observes:

“A study of the SSVC reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of *alanīkāras*, both sound and sense.”¹⁶³

¹⁶² Padhiar, Jalpa P., *Śrī Swāmī Vivekānanda-Caritam: A Study*, p.231

¹⁶³ Panda, Rabindra K., *Alanīkāras in Śrī Swāmī-Vivekānanda-carita-mahākāvya*, in *Essays on Modern Sanskrit Poetry*, 2009

V. VI KRISTUBHĀGAVATAM

Kristubhāgavatam (KB)¹⁶⁴ is composed by P. C. Devassia in 1977. It is one of the outstanding Sanskrit *Mahākāvya* produced in twentieth century on Jesus' life who is the great saint of Christianity. Devassia was born in Kodamallur near Kottayam of Kerala state on 24 March 1906. He is a scholar of both languages Sanskrit and Malayalam. He has contributed notable works in both Sanskrit and Malayalam. He has worked as professor in various colleges of Kerala. He has to his credit 14 creative works in Malayalam, 3 in Sanskrit and 7 in English. He is honored with 19 awards. KB is awarded with the National Sahitya Academy award. KB is consisting of 33 cantos and 1582 verses. The poet has given appropriate title to each canto according to the event occurring in the life of Jesus.

Cantos	Verses	Titles in Sanskrit and English
I	45	कन्यकादर्शनम् (The sage meets the Virgin)
II	36	प्रतिश्रुतिः (The betrothal)
III	52	सखर्यस्य दिव्यदर्शनम् (The vision of Zacharias)
IV	38	मङ्गलविज्ञापनम् (The Annunciation)
V	38	बन्धुगृहाभिगमन् (The Visitation)
VI	40	जन्मदेशगमन्

¹⁶⁴ Devassia, P.C., *Kristubhāgavatam*, 1977

		(A journey to Bethlehem)
VII	30	भगवतो येशोखतारः (The birth of Jesus)
VIII	27	देवालयसमर्पणम् (The presentation in the Temple)
IX	56	विद्वदागमनं हेरोदकृतं शिशुभारणं च (The arrival of the Magi and the slaughter of the Innocents)
X	53	येशोः शैशवम् (The childhood of Jesus)
XI	31	स्नापकयोहनस्यागमः (The coming of John the Baptist)
XII	42	पिशाचस्य प्रलोभनं येशोः शिष्यवरणं च (The Temptation and call of the disciples)
XIII	37	विवाहोत्सवे भगवतः प्रथमाद्भुतम् (The marriage feast at Cana and the first miracle)
XIV	34	समरियाङ्गनावृत्तान्तः (Jesus and the Samaritan women)
XV	57	अद्भुतपरंपरा (Jesus works many miracles)
XVI	41	अन्यान्यद्भुतानि द्वादशशिष्यवरणं च (More miracles and the selection of the Apostles)

XVII	52	गिरिप्रभाषणम् - १ (The Sermon on the Mount- I)
XVIII	42	गिरिप्रभाषणम्- २ (The Sermon on the Mount- II)
XIX	47	स्नापकयोहनस्य वधः (The execution of John the Baptist)
XX	77	मगदलेनायास्तैलाभिषेकः (The story of Mary Magdalene)
XXI	87	साधोः समरीयस्य दृष्टान्तः (The parable of the Good Samaritan)
XXII	41	दुर्व्ययिनः सुतस्य कथा (The prodigal son)
XXIII	56	गणिकावृत्तान्तः (The women taken in adultery)
XXIV	38	लासरस्य पुनरुज्जीवनम् (The raising of Lazarus)
XXV	44	येशोर्जेत्रयात्रा (The triumphant entry into Jerusalem)
XXVI	67	युगान्तस्य लक्षणानि (The End of the World)
XXVII	61	अन्तिमभोजनम् (The Last Supper)
XXVIII	45	गदसीमन्यारामे येशोर्यातना (The Agony in the Garden)

XXIX	40	यूदासस्य प्राणत्यागः (The End of Judas)
XXX	81	पीलातस्य विचारो निर्णयश्च (Pilate tries and sentences Jesus)
XXXI	64	येशोः क्रूशारोपणम् (The Crucifixion)
XXXII	48	येशोरुत्थानम् (The Resurrection of Jesus)
XXXIII	35	स्वर्गारोहणम् (The Ascension)

This epic poem begins with the following verse:

नगत्पतिं गोकुलजातमर्चितुं
विपश्चितः संचरतो निनाय या।
पुनश्च काव्याध्वनि मे विराजतां
समुज्ज्वला सैव शुभाय तारका॥ १.१

The first canto consists of prayer of Vālmīki, sage Joseph, his profession, his devotion, respect of Samuel to Joseph and Samuel's advices to Joseph to get married. The second canto deals with Joseph's meeting to Mary, hospitality of Joseph, and proposal of marriage by Joseph. The third canto narrates the birth of John. The fourth canto states description of pregnancy of Mary, disappearance of angel proclaimed about the birth of Jesus. The fifth canto discusses about the birth of son John, arrival of Mary and eagerness of Joseph.

The sixth canto comprises of arrival of Mary in Bethel, Mary's delivery, and appointment of physician. The seventh canto deals with birth of Jesus and

happiness of Mary and her husband. The eighth canto consists of meeting of John and Joseph, meeting with seers Zacharias and the arrival of Elizabeth and Simeon in the temple. The ninth canto narrates fight between King of Judea and his rivals and annoyance of Herod. The tenth canto states beauty of Jesus, happiness of his parents and his education.

The eleventh canto begins with description of John, advice of him to the people and baptism of Jesus. The twelfth canto deals with penance of Jesus and description of the king Herod and his evil deeds. The thirteenth canto opens with arrival of Jesus in the relative's marriage, imprisonment of John and insult of Jesus. The fourteenth canto discusses about staying of Jesus in Samaria on the request of people and spread the message of tolerance and love. The fifteenth canto begins with the arrival of Jesus in Galilee, miracle of Jesus, and Jesus as prophet. The sixteenth canto deals with appointment of twelve disciples for propagation of his message among people. The seventeenth canto consists of Jesus's teaching of love and tolerance.

The eighteenth canto states the description of natural beauty and advice of Jesus to the people. The nineteenth canto consists of dispute between Baptist and king Herodia, imprisonment of Baptist and killing of Baptist. The twentieth canto deals with journey of Jesus along with his twelve disciples and description of miraculous incident of Jesus. The twenty-first canto consists of power of his disciples, meeting of Jesus and Peter and discussion of people with Jesus. The twenty second canto narrates the love and mercy of Jesus for the people.

The twenty-third canto explains lecture of Jesus and anger of Pharisees. The twenty-fourth canto deals with description of Jesus as a Christ and death of Lazarus. The twenty-fifth canto deals with frightened of Roman, festival of Jews, arrival of Jesus and hospitality given by Lazarus. The twenty-sixth canto consists of beauty of temple, the arrival of flood and end of the world. The twenty-seventh canto discusses about the planning of Jesus's killing, arrival of Peter and last speech of Jesus. The twenty-eighth canto deals with merciful words of Jesus. The twenty-ninth canto consists of remembrance of master's miracle by Judas and suicide of Judas.

The thirtieth canto describes the conversation between Jesus and governor, miracles of Jesus, frightened of Caesar. The thirty-first canto narrates sorrow of people seeing the terrible condition of Jesus and end of Jesus. The thirty-second canto describes about Mary Magdalene's visit of tomb, miraculously opening of tomb, appearance of Jesus and his message for his disciples. The last canto narrates Peter and disciples of Jesus, appearance of angels in the sky and last blessings of Jesus.

The poem ends with:

समीहितं विश्वसृजा यदादितः

प्रकाशितं दिव्यतपोधनैस्ततः।

तदुन्नतात्मार्षणवृत्तमीरितं

मयाद्य विश्वोत्तरभावसुन्दरम् ॥ ३३.३५

Example of *Dīpaka* figure of speech:

तन्निशम्य वचनं सुदारुणं

तप्तबाष्पसलिलाकुलेक्षणा।

सा विभाताहिमशीकरोद्गल-

त्पुण्डरीकसदृशाननाऽभवत् ॥ ८.२४

Example of maxim:

श्रुत्वा तदन्ना निषसाद खिन्ना
विचारभारानतवक्त्रबिम्बा ।
अहेतुकामुत्कलिकामुपैति
स्नेहार्द्रचित्तं हि शुभे मुहूर्ते ॥ २.१५

Birth and Play of Jesus in poet's word:

पुनः पुनः सोऽपिबदीक्षणाभ्यां
स्मितोज्ज्वलास्यं प्रियदर्शनं तम् ।
स्वमातृहस्तेन सुवेष्टिताङ्गं
स्वतेजसा दीपितगर्भगेहम् ॥ ७.७

Miracle of Jesus described by the poet in this epic:

येशुदेवकरस्पर्शान्तिस्मात्कुष्ठं तिरोदधे ।
अहस्करकरस्पर्शान्तिमः पृथ्वीमुखादिव ॥ १६.४

Beauty and description of Sunset in charming manner:

संसारार्तिहरां सनातनरसां येशोर्मुखान्निःसृतां
प्रेमोद्गीतिसुधां पिबन् प्रशमितोत्तापो भवन् भानुमान् ।
संहृत्याशु करान् विवेश विनयेनास्ताद्रिपार्श्वस्थितं
सन्ध्यारागकषायिताम्बरधरो ध्यानोचितं गह्वरम् ॥ १८.४२

V. Raghvan writes:

“Not only the incident, the miracles, etc. are faithfully given, but also the famous sayings of Christ, which have become part and parcel of the thought and language of the people, are incorporated in appropriate terms. One of the noteworthy

features of the author's treatment is the inclusion of apt analogies and comparisons with personalities and situations in the two Sanskrit epics, the *Rāmāyaṇa* and the *Mahāabhārata*, as also in the *Purāṇas*, and occasionally with some well-known happenings in modern India, like the killing of Gāndhijī- all of which bring the poem close enough to the student of Sanskrit literature and Indian readers in general. No effort is spent to make the poem over-colored or loaded with displays of learning skill: it is always simple and straightforward in the much valued *Vaidarbhi* style."¹⁶⁵

Rajendra C. rightly remarks:

“Though the theme is novel, the author, with his fine mastery over the Sanskrit language, has been able to present the life story of Christ in a style which so natural that we would treat it on a par with ancient *mahākāvyas*...In short, *Kristubhāgavatam* is one of the most outstanding contributions from Kerala to contemporary Sanskrit literature because of its lucidity, and novelty of theme.”¹⁶⁶

R.K. Panda notice:

“The present poem is a major achievement in the field of modern creative writing in Sanskrit. It is the first major poem on the whole life of Christ. The author follows all the norms and principles of the epic but does not indulge in too many figures of speech or descriptions of seasons, sunrise, sunset

¹⁶⁵ *Ibid*, p. iii

¹⁶⁶ Rajendra, C., *Sanskrit Kāvya of Post-Independence Kerāla*, in *Post-Independence Sanskrit Literature: A Critical Survey*, pp.94-95

etc. A few commonly known figures only occur...The style is simple and clear, endowed with the poetic qualities like *Prasāda*.”¹⁶⁷

K. Vijayana observes:

“The life history of Jesus Christ is thus remaining impressively represented in *Kristubhāgvata*. The poet seems unfettered in the execution of the theme though it is biblical. He adopts the path of classical poets. But does not allow pedantry or excessive cognateness to creep in the thorough knowledge of Hindu mythology the author wields has stood in good stead, and it has presented for the work the garb of an ancient *mahākāvya*. The parallels from Hindu mythology frequently introduced are indeed striking. The generalizations employed enjoy the dignity and polish associated with the statements of classical poets. The poem stands delectable both for a devoted Christian and a cultured Indian of the present century.”¹⁶⁸

Sweta Prajapati says:

“The *Kristubhāgvatam* has definitely made a distinct place in modern Sanskrit literature. The poet has made a sublime contribution by giving the biography of Jesus in divine language. Like *Bhāgavadapurāṇa*, *Kristubhāgvatam* will be

¹⁶⁷ Panda, R.K., *Some Noteworthy Sanskrit Mahākāvyas of Twentieth Century*, op.cit., p.27

¹⁶⁸ Vijayan, K., *Twentieth Century Sanskrit Mahākāvyas of Kerala*, in *Journal of Manuscript Studies*, p.112

appreciated and accepted by the lovers of Sanskrit poetry forever.”¹⁶⁹

V.VII VIŚVABHĀNU

Viśvabhānu (VB)¹⁷⁰ is composed by P.K.Narayan Pillai in 1979. The University of Bombay awarded Ph.D degree for his contribution to Vedic studies. *Viśvabhānu* is based on the life of Swāmī Vivekānanda. It presents the biography of Swāmī Vivekānanda. *Viśvabhānu* is consisting of 21 cantos 555 stanzas. The poet has given appropriate title to the cantos.

Cantos	Verses	Titles of the Cantos
I	25	A vision
II	25	The Roots
III	25	Auspicious Birth
IV	25	A genius Unexcelled
V	25	Spiritual Urge
VI	25	Meets Sri Rāmakrishana
VII	25	The Master and Disciple
VIII	25	The Message of Master
IX	25	The Baran Agore Math
X	25	Religious Wandering
XI	25	New Revelation
XII	25	On the Himalayas
XIII	25	From north to South
XIV	25	In Kanyakumari

¹⁶⁹ Prajapati, Sweta, *A Sanskrit epic on the life of Jesus Christ*, in Journal of the Oriental Institute, p.186

¹⁷⁰ Pillai, P. K. Narayana, *Viśvabhānu*, 1980

XV	25	To America
XVI	50	World's Parliament of Religion
XVII	25	Propagation of <i>Vedānta</i>
XVIII	25	Back in India
XIX	25	Programme of Work
XX	25	Establishment of Mission
XXI	30	The Mahasamadhi

The poem begins with the following verse:

अनन्तमानन्दतरङ्गसङ्कुलं

प्रकाशरत्नाकरतुल्यमुज्ज्वलम् ।

निरस्तमायाकृतसर्वचापलं

चकास्ति रोचिर्मयदिव्यमण्डलम् ॥ १.१

The first canto deals with arrival of Rāmakrishna and birth of Vivekānanda. The second canto consists of beauty of Durgācarandatta and Sundaridevi, death of Sundaridevi and Viśvanātha's pain. The third canto consists of Viśvanātha's lawyership, Viśvanātha married with Bhuvneshwari and birth of auspicious son. The fourth canto discusses mercy of lord Siva and naming ceremony of newborn child. The fifth canto states Narendra's meditation and his renunciation.

The sixth canto describes Rāmakrishna's native place and Narendra's question regarding the God's existence. The seventh canto deals with Rāmakrishna's curiosity to meet Narendra and Rāmakrishna as a teacher of Narendra. The eighth canto consists of message of Rāmakrishna and establishment of monastery in Baranagore. The ninth canto consists of Narendra's planning for future action and Narendranath's pilgrimage and his unparalleled oath. The tenth canto discusses about the description of Swāmiji and misery of the villagers.

The eleventh canto consists of the description of forest and meditation of Swāmīji. The twelfth canto states news of sister's death, his illness and his religious wandering. The thirteenth canto comprises of Swāmīji as a preceptor, visit of *Somanātha*, visit of Kerala and religious wandering. The fourteenth canto consists of the poet's sympathy for the nature, description of India's past, present and future and miserable condition of India. The fifteenth canto deals with the arrival of Swāmīji's in the royal palace of Jaipur and his journey in the direction of Chicago. The sixteenth canto narrates the description of Chicago, description of religious parliament and his speech. The seventeenth canto consists of praise of Swāmīji and Swāmīji's speech regarding greatness of Rāmakrishna and meeting with Max Muller.

The eighteenth canto consists of Swāmīji's visit in the different places of India like Madras, Calcutta and Baranagore with religious purpose. The nineteenth canto states importance of *Vedānta* philosophy and Swāmīji's effort to teach the path of *Vedānta*. The twentieth canto deals with Swāmīji's personality as a preceptor, Swāmīji's diseases, and establishment of Rāmakrishna mission. The twenty-first canto comprises of description of equality even with animals and birds perusing the god in everyone and salvation of Swāmīji.

The poem ends with:

गुरुसत्तम! लोकसेवने-

व्रतमाचर्य फलेषु निःस्पृहः।

कृतकृत्यतया स्वकामनाद्

अहमायामि तवान्तिकं प्रभो!" ॥ २१.२९

Viśvabhānu contains seven metres viz. *Anuṣṭup*, *Upajāti*, *Varṇastha*, *Viyoginī*, *Puṣpitāgrā*, *Vasantatilakā* and *Prthvī*. The *Vaidarbhī* style is characterized by freedom from the ruggedness of conjunctions, hard sounds and long compounds. However, in certain places the *Gauḍī* style is also seen. An example of *Anuprāsa*:

भ्रमरुपमरीचिकाहरी
परिखीभूतपरार्ध्यनिर्झरी।
मुनिमानससोदरी परि-
स्फुरतात् काशिपुरी पुरीश्वरी॥ २.२३

An example of *Bhaktirasa*:

"ईश्वरो मे स्फुटं दृश्यो यथा दृश्यं जगन्मयम्"।
इति प्रत्युदितः प्रीत्या दुग्धाब्धिः सौम्यतां ययौ॥ ६.२२

In this poem, one could see rhyme at the end of lines. The poet has used figures like *Upamā* and *Arthāntarnyāsa* in appropriate places. Let us see an example of it.

इदं समास्कन्दनमात्मनाशनं
प्रतप्तविश्वस्य शमं समिच्छतः।
पिपासितापीडितपान्थवर्त्तनि
स्फुरज्झरस्येव वृथा विशेषणम् ॥ १.१५

About the quality of the work, C. Rajendran rightly remarks:

“This *mahākāvya*, consisting of 21 cantos deals with the life and teaching of Swāmī Vivekānanda in a lucid style. This work covers the entire life story of Vivekānanda, giving vivid description of his divine birth, education, association with Shri Ramakrishna, transfer of spiritual power from the teacher to the disciple, his foot-journey to the length and breadth of India, voyage to the west, the spiritual conquest of the west,

return to the motherland, programs for future work and the final meditation.”¹⁷¹

About the philosophical ideas, P.K. Sasidharan Nair rightly observes:

Vivekānanda avoided arguments and spent long hours in meditation and reading by himself. A perennial fountainhead of inspiration in matters of spiritual and worldly, he was an epitome of all the attributes of a sage, a seeker after truth, and accomplished yogi, and an infatigable social reformer.... Both religious and worldly people looked up to him for guidance. In the process of following him, they tried to understand his wonderful but abstruse *Advaitic* philosophy and follow his lead in practical everyday life. Vivekānanda is undoubtedly one of the greatest teachers of the modern age.”¹⁷²

K. Vijayan says:

“Vishvabhanu is a fine piece of poem satisfying the necessary requirements of a *mahākāvya*. The celestial origin of the hero with the description of which the poem begins is an example of creative imagination. The instructions imparted by Vivekānanda to correct the world are versified in a sweet and memorable way. The descriptions in general are picturesque. The fruits of good actions are stressed throughout the poem.”¹⁷³

¹⁷¹ Rajendran C., *op.cit.*, p.97

¹⁷² Nair, P. K. Sasidharan, *A Glimpses of Five Mahākāvyas Originated in Kerala Since Independence*, in *post-Independence Sanskrit Literature: A Critical Survey*, p. 100.

¹⁷³ Vijayan, K., *op.cit.*, p.114

R. K. Panda rightly remarks:

“The significant features of this *mahākāvya* are that the poet makes a very lucid presentation of the theme. By the proper use of his superb talent, he had made the theme interesting. He does not show his depth of knowledge by way of creating artificial descriptions, difficult words, long compounds, unnatural narration, and long metres. He is faithful to authentic presentation of the incidents that have happened in the life of the great Swāmiji, one of the great builders of modern India. By way of presenting the character of Swāmī Vivekānanda, the poet has in fact made a commendable work.”¹⁷⁴

V. VIII ŚĀRADĀMAṆI-LĪLĀ-CARITAM

Śāradāmaṇi-līlā-caritam (SLC)¹⁷⁵ is composed by Bala Krishna in 1993. SLC is consisting of 11 cantos and 639 stanzas. This epic poem is very small but interesting. The poet has given the titles to the cantos.

Cantos	Verses	Title of the cantos
I	59	शारदामणिजन्मवर्णनम्
II	59	दक्षिणेश्वरगमनम्
III	57	दस्युजातिजडमतिनाशः
IV	56	समाधियोगः
V	73	तीर्थयात्रावर्णनम्
VI	73	विपदानुभूतिवर्णनम्

¹⁷⁴ Panda, Rabindra K., *Some Noteworthy Sanskrit Mahākāvyas*, *op.cit.*, p.32

¹⁷⁵ Bala, Krishna, *Śāradāmaṇi-līlā-caritam*, 1993

VII	63	शिष्यानुशासनम्
VIII	62	कालीस्वरूपदर्शनम्
IX	55	दिव्यादिव्यस्वरूपवर्णनम्
X	42	शारदामणिदेहत्यागः
XI	40	शारदामणिस्तुतिवर्णनम्

The poem begins with salutation to the goddess Śārada,

सा शारदा स्यान्मम सारदात्री,

शब्दार्थयोर्यास्ति महाकवीनाम् ।

मातेव बालस्य पदश्च्युतीनां

निभालयित्री सुतरां दयालुः ॥ १.१

The first canto starts with salutation and praise of goddess Śārada, description of Banga and birth of Śāradadevi. The second canto begins with Śārada's engagement with Rāmakrishna, illness of her husband, journey of her, prayer to goddess Kali and her arrival in Dakshineswar. The third canto opens with speech of Rāmakrishna, Śārada's service for her husband, her father's death, her sorrow and her transparency towards the robbers. The fourth canto contains deep meditation of Śārada, illness of her husband and the qualities of Śārada. The fifth canto discusses merits of Śārada, pilgrimage of Śārada for her husband, description of different places of India and beauty of *sarada* season.

The sixth canto opens with the various descriptions of pilgrimage, difficulties of Śārada, meeting with Swāmī Vivekānanda and death of Yogānanda. The seventh canto deals with the arrival of Niranjanānanda near Śārada, his speech on the topic of *Vāsana* and *Brahmacarya* for the followers of Śārada. The eighth canto contains unhappiness of Śārada, difference between rich and poor, difficulties of

her preceptor and importance of teacher. The ninth canto narrates divine form of goddess Śārada, reality of this world and mercy of Śārada towards the poor people. The tenth canto discusses the power of almighty god, disease of Śārada and death of Śārada. The eleventh canto narrates some eulogy composed by the poet in the respect of Śārada and Rāmakrishna.

The poem ends with,

यस्य दयालवेनैव सश्रद्धं शरणागताः।

देवत्वं प्रतिपद्यन्ते देवदेवं जगामहे ॥ ११.३९

This poem is composed with different metres viz. *Anuṣṭup*, *Varṇastha*, *Mandākrāntā*, *Sragdharā*, *Vasantatilakā*, *Mālinī*, *Dṛṇavilambita*, *Indravajrā*, *Upendravajrā* etc. Let us see the example of *Sragdharā*:

शिष्या भक्ताः पवित्रा बहुजनन चितैः पुण्यसंस्करभारै-

द्रष्टुं शक्ता बभूवुः सुरमुनिपरतः शक्तिरूपं जनन्याः।

श्वच्छान्तार्मानसो ना भवति शुचितमश्चिन्तनैः शक्तिमूर्तेः

चित्ते तस्यास्तवाञ्छारणरणकस्ते भासते दिव्यरूपम् ॥ ९.२

An example of *Karuṇa* sentiment:

निजशिष्यवरस्य संस्थितिं

श्रुत्वा वज्रहतेव साऽभवत्।

स्रवदस्रझराऽजनिष्ट हा!

गतरोधः सरितोरयो यथा ॥ ६.६८

Figures of speech like *Virodha*, *Rūpaka*, *Yamaka*, *Arthāntaranyāsa* and *Upamā* increase the beauty of this epic poem. Let us see an example of *Upamā*

क्वचित्पयोमृच्छकलाङ्किताऽङ्कां

तथान्यतः शून्यनभोविभागम्।

कत्थां नु भिक्षोर्बहुजीर्णशीर्णां

विडम्बयन्तीसुपमाछलेन ॥ ५.६५

Let us see an example of beauty of Banga state:

गङ्गाम्भसा पूतहृदन्तराले
सिन्धोस्तरङ्गैर्विमलाडिङ्घपद्मे ।
भानूदयाप्तऽप्रथमप्रकाशे
निसर्ग-देव्याः प्रियसौम्यहृम्ये ॥ १.२

An example of rainy season:

ऋतुस्तपान्तः समुपागतोऽथ
वर्षाभिधानोऽसितमेघवस्त्रः ।
कृषीवलैः सस्यसमृद्धये यः
प्रतीक्ष्यते स्फारितनेत्रमालैः ॥ ३.४५

The characteristic of wise man:

चित्रं चरित्रं महतां महीयः
सर्वात्मकं त्याजितबन्धुगन्धम् ।
दयातरङ्गं सुतरां गभीरं
यथास्ति पानीयनिधेः स्वरूपम् ॥ ४.७

An example of good saying:

संसाररूपं सततं निभाल्यं
गेयानि गीतावचनान्यजस्रम् ।
संस्पर्शजाः सौख्यकरा न भोगा
दशां तदासक्तिमतां विदन्तु ॥ ७.५५

The poet gives the purpose of writing this poem:

“इस काव्य के लिखने का प्रयोजन जनकल्याण के लिए है। क्योंकि
महापुरुषों का जन्म जनकल्याण के लिए होता है। महापुरुष आदर्श रूप

में लोकसंग्रह के लिए “तेन त्यक्तेन भुञ्जीथाः” के अनुसार कर्म करते
हैं। भक्ति-उपासना किस अनन्यनिष्ठा से करनी चाहिए।”¹⁷⁶

Here ends the fifth chapter of the thesis. In the next chapter we will discuss about
the *mahākāvyas* based on the freedom fighters.

¹⁷⁶ *Ibid*, p.3

CHAPTER – VI

MAHĀKĀVYAS BASED ON FREEDOM FIGHTERS

The freedom fighters have made great sacrifice for India and its people. Hence, the modern poets of Sanskrit literature pay tribute having composed the *Mahākāvyas* on the lives of them. In this chapter, I have discussed those *Mahākāvyas* which are composed, on the lives of freedom fighters of India like Gandhiji, Sardar Patel, Jawaharlal Nehru and others.

VI.1 GĀNDHĪ-CARITAM

*Gāndhī-caritam*¹⁷⁷ is composed by Sadhusarana Mishra in 1962. His father's name was Jayaram Mishra and he was an erudite scholar of Sanskrit literature. In the praise of his father, the poet writes:

सर्वागमारण्यमृगाधिनाथो

वादे विजिग्ये निखिलान् विपक्षान्।

पुरोऽस्य केऽपि प्रतिपक्षवर्गा

स्थातुं तमांसीव रवेर्न शेकुः॥ २५

The theme of the poem is taken from the biography of Gandhiji wherein the poet described the story of Gandhi's birth upto his death. The poem is consisting of 19 cantos. This work is not available to me but Rahash Vihari Dwivedi gives this information in his book.¹⁷⁸

Some examples of this poem are as under:

समुद्रयात्रा प्रतिषेधितागमे

¹⁷⁷ Mishra, Sadhu Sarana, *Gāndhī-Caritam*, 1962

¹⁷⁸ Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyon Kā Samālocanātmak Adhyayan*, p.348

महर्षिर्भिर्धर्मरहस्यवेदिभिः।
परन्तु विद्यामधिगन्तुमिच्छया
न सा निषद्धेति कृता व्यवस्थितिः॥ ३.७
अहिंसयोपेतमदो नु सत्ये
धृत्यान्वितं चातिबलं प्रदिष्टम्।
एतत् त्रयं संश्रयतां जनानां
सर्वत्र लोके विजयः प्रसिद्धः॥ ९.२

VI.II SUBHĀŚA-CARITAM

*Subhāśa-caritam*¹⁷⁹ is composed by Shri Visvanatha Keshav Chatre in 1963. The poet was born in Panchavati, Nasik on 27 December 1906. His father's name was Keshav Shastri and mother's name was Yashoda. He was a versatile scholar of Sanskrit and Marathi literature. This epic is related to the biography of Subhasa. The poem is consisting of 10 cantos and 650 verses.

The first canto starts with the prayer of Lord Śiva, beauty of Bengal, birth of Subhasa, his merits and pitiable condition of Bengal. The second canto narrates discussion of Swami Vivekananda and pilgrimage of Subhasa and his search for preceptor. The third canto starts with prayer of Durga and arrival of Subhasa and his bravery. The fourth canto narrates his departure for Britain and deacription of Britain. The fifth canto starts with arrival of Subhasa in Mumbai, meeting with Gāndhjī and his imprisonment.

¹⁷⁹ Chatre, Visvanatha Keshav, *Subhāśa-caritam*, 1963

The sixth canto consists of meeting of congress and speech of Subhasa in the assembly. The seventh canto begins with arrival of Subhasa in Germany and meeting with Hitler. The eighth canto begins with war between Japan and Singapore, victory of Singapore and arrival of Subhasa in Japan. The ninth canto narrates speeches of Subhasa in Japan. The tenth canto consists of war between Japan and America, condition of Japan, and victory of America and surrender of Japan and death of Subhasa. Here is the end of the poem.

The poet has used metres like *Anuṣṭup*, *Upajāti*, *Mandākrāntā*, *Mālinī*, *Śārdūlavikrīḍita*, *Rathoddhatā*, *Śikharīnī* and *Vasantatilakā*.

स दग्धहस्तः सहसा समस्तैः

पृष्टोऽब्रवीत् “किञ्चिदहं स्मरामि ।

मृतैलकोष्ठस्फुटनोद्भवाग्नि-

र्नेताजिवस्त्राणि समाससाद ॥ १०.५५

This poem contains figures of speech like *Upamā*, *Utprekṣā*, *Dīpānta* and *Arthāntaranyāsa*. Let us see the example of *Upamā*:

वस्तुजातमभवत् सुदुर्लभ-

मत्यवश्यमिह जीवनाय यत् ।

प्रत्यहं प्रवृद्धे महार्घता

प्रावृषीव सरिदम्बुविग्रहः ॥ १०.११

The main sentiment of this epic poem is *Vīra*, while *Karuṇa*, *Raudra*, *Bhayānaka*, *Raudra* etc. are the subordinate sentiments. Let us see the example of *Vīra* sentiment:

“स आह”घोरं तु रणं समीपं

विज्ञापनीया द्रुतमांगललकिः ।

षण्मासकाले यदि न स्वराज्यं-

स्यादुग्रमान्दोलनमाश्रयो नः॥ ६.३८

Let us see an example of *Karuna* sentiment:

तस्मिन् विमानेऽक्षिपदादतीते

शोकाकुलाः भरतभूसुपुत्राः।

पद्भ्यां जडाभ्यां वसतिं निवृत्ताः

रामे वनं यात इवार्त-पौराः॥ १०.४६

Rahas Vihari Dwivedi Rightly remarks:

“सुभाषचरितम् के रचनाशिल्प में प्राचीनता का समर्थन और नवीनता का समावेश दिखाई देता है। सर्गबद्धता प्रभृति अनेक परम्परा प्राप्त तत्त्वों को अंगीकृत किया गया है तथा वस्तुचयन और विन्यास में कवि ने अभिनवशिल्प की प्रतिष्ठा की है। युगानुरूप काव्यनिर्माण और समकालीन समाज का आकलन इस काव्य का वैशिष्ट्य है। सुभाषचरित की सृष्टि नेताओं के बाहुल्य और व्याख्यानबाजी के वातावरण में हुई है। कवि भारतीय स्वतन्त्रतासंग्राम का प्रत्यक्ष द्रष्टा भी है अतः अपने वर्णविषय को प्रायः नेतृत्वसंगठन और विविध व्याख्यानों के आयोजन के वर्णन द्वारा ही पल्लवित किया है। यह कवि की समसामयिक सूझ-बूझ का सुपरिणाम है। शृंगारादिरस तथा कोरे आलंकारिक और प्रकृति वर्णनों से यह महाकाव्य मुक्त है।”¹⁸⁰

¹⁸⁰ Dwivedi, Rahash Vihari, *op.cit.*, p.333

VI.III GĀNDHĪ-VIJAYA-MAHĀKĀVYAM

Gāndhī-Vijaya-Mahākavyam is composed by Loknath Shastri in 1964. GVM is not available to me but Rahash Vihari Dwivedi gives this information in his book¹⁸¹.

Let us see the example of it:

दुर्गादुर्ग्रहदुर्गतिर्हरबधूहाराम्बरा धारिणी,
कालीकाल-कलापकालनकरी गौरी च गौरप्रदा ।
तारातारकतारिका निजनिजैर्जातस्य जन्मोदयं
षष्ठी-जागर-वासरे गण-गणैर्जागर्ति युक्ताक्षरैः ॥ १.७

VI.IV ŚRĪ-NEHRU-CARITAM

Śrī-Nehru-Caritam (SNC)¹⁸² is composed by Brahmananda Shukla in 1969. The poet was born in 1904 at Carthaval in Uttara Pradesh. His father's name was Maidatta and his mother's name was Tulsidevi. SNC consists of 18 cantos and 707 verses. The subject matter of this epic based on the life of Jawaharlal Nehru. The epic begins with the “*Saraswatī Vandana*”.

The epic poem begins with,

वाग्देवता दलित-दुर्बल-बुद्धि-दोषा,
शब्दार्थ-भाव-रस-रीति-विधान-दक्षा ।
हृत्तन्त्रि-ताडन-परायण-पूत-पाणि-
शतोषाय नो भवतु मञ्जुल-भाव-वेशा ॥ १.१

The first canto begins with the prayer of goddess Saraswati and description of motherland. The second canto starts with divine glory of Kashmir and mental agony of Motilal. The third canto opens with worship of lord Śiva and river Gaṅgā

¹⁸¹ *Ibid*, p.432

¹⁸² Shukla, Brahmananda, *Śrī-Nehru-caritam*, 1969

by Nehru. The fourth canto deals with description of natural beauty and birth of child. The fifth canto narrates the childhood of Jawaharlal and his sacred-thread ceremony.

The sixth canto comprises of departure of Jawaharlal in the direction of London and grandeur of London. The seventh canto deals with beauty of America and Parish, his meeting with friends and miserable condition of Indian people. The eighth canto consists of advice of his father and his arrival in freedom struggle. The ninth canto narrates his devotion towards motherland and his oath to fight against injustice. The tenth canto describes different activities of Jawaharlal, mother's proposal for marriage and his mother's arrival in Delhi. The eleventh canto narrates the beauty of Kamala and her merits.

The twelfth canto describes marriage ceremony of Jawaharlal. The thirteenth canto describes the description of spring season and miserable condition of India. The fourteenth canto narrates assembly of congress in Lucknow, birth of a girl child and death of Kamala. The fifteenth canto describes about the education of Indira, her struggle in childhood, Nehru as a first Prime minister of India and death of Gandhiji. The sixteenth canto deals with welfare of poor people done by Jawaharlal in different ways. The seventeenth canto contains of culture of foreign country, speech of Jawaharlal, dispute between India and Pakistan and death of Jawaharlal. The eighteenth canto deals with grief of Indira. The epic poem ends with the following verse:

आयान्ति यान्ति जगतीह सदैव जीवाः

स्वीयोदरञ्च सुचिरं परिपूरयन्ति ।

जीवन्ति ये परहिताय वरेण्यभावा-

शतानेव कानपि मुदा मनसा स्मरामः॥ १८.८१

This epic consists of figures of speech like *Rūpaka*, *Utprekṣā*, *Atiśayokti*, *Yamaka*, *Upamā* and *Anuprāśa*. Let us see an example of *Anuprāśa*,

यस्याः प्रसन्न-वदनं सदनं गुणाना-

मुल्लास-भाव-भरिताश्च सदा दृगन्ताः।

भक्तार्ति-नाश-निपुणा वचनावली च

सा शारदा मम मतिं विमलाङ्करोतु॥ १.४

The poet has used metres like *Indravajrā*, *Anuṣṭup*, *Swāgatā*, *Mālinī*, *Dṛṣṭavilambita*, *Upajāti*, *Vasantatilakā*, *Viyogīnī*, and *Hariṇī*. Let us see an example of *Dṛṣṭavilambita*,

तदनु तस्य वचः परमोज्ज्वलं

हितकरं विविदे परया मुदा।

प्रतिनिवृत्य बभूव सुनिवृतः

सुतमसौ विजहौ भ्रमणोत्सुकम्॥ ६.३०

The description of spring season:

“को नाम तापयितुमर्हति जीव-जातं

श्वीयैरभेद्य-परिखेदन-कर्मभिर्वा?”

इत्यादिशन्ननु वसन्त! तव प्रभावै-

र्हासं भजत्यनुदिनं किल शीतकालः॥ १३.४

Let us see the description of American farmer.

कृषीवलैर्यन्त्रबलेन यत्र

सम्पाद्यते कर्म कृषेः समस्तम्।

आलस्य-लेशोऽपि न यत्र भाति

सर्वे जना मोदभरं वहन्ति॥ ७.८

The poet's expertise in grammer:

वृद्धिर्नितम्बेषु, गुणश्च हारे,
यत्राङ्गनानां पररूपताऽऽस्ते ।
सवर्णदीर्घो जनतासु यत्र,
संयोग-योगश्च कटाक्ष-मोक्षे ॥ ७.५

The main sentiment of this epic poem is *Vīra* while *Karuna* and *Raudra* are the minor sentiments. Let us see the example of *Karuna*:

विललाप चिरं तपस्विनी
करणीयं पुनरादिशज्जनान् ।
रुरुदुः समुपस्थिता जनाः
करुणामूर्त्यभवत्तदा गृहम् ॥ १८.६७

VI.V MAHĀTMĀ-GĀNDHĪ-CARITAM

Mahātmā-Gāndhī-Caritam is composed by Virendra Kumar Govindaraja Vaidya in 1973. This work is not available to me but this information is taken from the research paper of Rahash Vihari Dwivedi.¹⁸³

Let us see some examples of it:

मृद्भाण्डमेव जलपूरितमेकमेव
तच्चापि काष्ठफलकापिहितं कथञ्चित् ।
नान्यच्च भाण्डमथवांशुकमस्ति तस्याः
स्नानादिकार्यसमयेऽपि हि धारणार्थम् ॥ ५.११
काङ्ग्रेसिनां कतिपयानवलोक्य दोषान्
तेषां कृते किमपि वा कथयन्तु लोकाः ।
अस्मत्कृते तु नितरामिव वन्दनीया
गान्धीन्दिरातिलकनेहरुलालभद्राः ॥ ५.६७

¹⁸³ Dwivedi, Rahash Vihari, *Swāntantrotare Madhyapradeshe Prāṇitānī Sanskrit Mahākāvyaṇī*, in *Sanskrit Writings in Independent India*, p.105

VI.VI NEHRU-YAŚA-SAURABHAM

Nehru-Yaśa-Saurabham (NYS)¹⁸⁴ is composed by Balabhadra Prasada Shastri in 1975. The poet was born in the village Sakaha Hardoi in Uttara Pradesh on 7 October 1925. His father's name was Govinda Prasad and his mother's name was Mahadevi. NYS consists of 12 cantos and 586 verses.

The poem begins with the following verse:

शुभं करिष्णुर्विषमे दिवौकसां,
गरं करालं चुलकेन योऽचमत्।
चमत्कृतिं विश्वकृतौ निवेशयन्,
स मत्कृतिं लोकहिते नियोजयेत्॥ १.१

The first canto begins with the glory of India, birth of Motilal Nehru and his noble character. The second canto consists of birth of Jawaharlal, his childhood and his departure in the direction of England. The third canto begins with Kamala's good qualities and marriage of Kamala with Jawaharlal. The fourth canto begins with pitiable condition of Indian farmers, description of *Satyāgraha* and Jawaharlal as a prisoner. The fifth canto opens with movement against British Empire. The sixth canto narrates death of Motilal Nehru, illness of Kamala and her death. The seventh canto begins with grief of Jawaharlal and description of non-cooperation movement.

The eighth canto deals with struggle of Jawaharlal and harassment of British ruler. The ninth canto starts with Jawaharlal as a Prima minister of India, his social reforms and benefits of Indian people. The tenth canto begins with dispute between India and China and war between India and China. The eleventh canto begins with

¹⁸⁴ Shastri, Balabhadra Prasada, *Nehru-Yaśa-Saurabham*, 1975

merits of Jawaharlal Nehru, his illness and his death. The twelfth canto starts with description of Indira and her remarkable activities.

The poem ends with the following verse:

इन्द्रो वर्षतु मेघमण्डललसच्चापप्रतापद्युतिः,
द्रागुत्साहभरप्रफुल्लकृषकाः कर्षन्तु विश्वम्भराम्।
उप्ता बीजकणाः फलन्तु, सुजना जीवन्तु सत्यव्रताः,
भूयान्नव्यरसप्रसूतिरनिशं कान्ताकृतिः श्रेयसे ॥ १२.७५

This epic poem is consisting of various metres like *Varṇastha*, *Mālinī*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Indravajrā*, *Hariṇī*, *Vaitāliya*, *Dṇavilambita*, *Mandākrāntā*, *Anuṣṭup*, *Sragdharā*, *Śārdūlavikrīḍita*, etc. Let us see the example of *Śārdūlavikrīḍita*:

कीर्तिर्यस्य दिगन्तरालवलये चन्द्रोदयानन्दिनी,
वाणी निर्झरिणी सुधारसमयी सौजन्यसञ्चारिणी।
बुद्धिर्विश्वविवेकबोधनविधौ, सद्धर्म सौदामिनी,
तरयैकत्व-निबद्धराष्ट्रविभवस्यासीत् कृतज्ञाधरा ॥ ९.४०

The poet has used various figures of speech like *Upamā*, *Rūpaka*, *Utprekṣā*, *Atiśyokti*, and *Arthāntaranyāsa*. Let us see an example of *Atiśyokti*:

सतामुदारा प्रकृतिः खलानां,
कृते सदाभूदुपतापहेतुः।
अहस्करो विश्वतमोऽपहारी,
नोलूकचेतः प्रमुदं करोति ॥ १०.७

The main sentiment of this epic poem is *Vīra* while *Srṅgāra*, *Raudra*, *Bhayānaka* etc. are described as subordinate sentiments.

An example of *Karuṇa* sentiment:

कमलां क्षय-जर्जरीकृतां,

हरिणीं केशरिणीव मर्दिताम्।

अवलोक्य जवाहरः प्रिया-

मवशो व्याकुल-मानसोऽभवत्॥ ६.२५

Description of Kashmir in poet's word:

हिमालयो भाति विशालभालवत्,

वनानि पुष्पोपचितानि कुन्तलाः।

तुषारकान्तद्युतिरत्नभास्वरं,

विभाति काश्मीर-किरीटमुज्ज्वलम्॥ १.९

Ramesh Chandra Shukla remarks:

“वर्णनस्य नातिदीर्घत्वान्नचातिलघुत्वात् क्वापि नाध्येता न श्रोता वैरम्यं गच्छति। तस्य सर्वत्रैव ललिताभाषानिबद्धत्वादलङ्कृतत्वात् प्रसादपेशलत्वाच्च सहृदयः परामेव प्रीतिमुपैति। सर्वत्रैव सरसताया स्थितत्वात् सचेतसश्चेतोऽध्ययनाद् विरमत्येव न, अन्तं यावत् काव्यस्य, तस्य तदध्ययनपरकमौत्सुक्यमुत्तरोत्तरमेधत एव।”¹⁸⁵

He further remarks:

“कवेर्भाषा च तदीये काव्ये सर्वत्रैव समुचिता। सम्वादेषु गतिशीलताऽतितरां रम्या। न वाक्यानि सन्ति शिथिलानि। दीर्घसमासास्तत्र सन्त्यप्राप्तप्रवेशाः अस्पष्टताया दुर्बोधतायाश्च असद्भावाद् भाषा भृशं मानसं धिनोति।”¹⁸⁶

Krishnakant Shukla observes:

“कवि कर्म के इस सूक्ष्म एवं गुरुतर परिज्ञान के कारण यह रचना बड़ी सशक्त और स्फीत बन पड़ी है। समुचित शब्दप्रयोग, बिम्बविधान, अलंकार योजन, रसाभिव्यञ्जना एवं उद्देश्य की महत्ता आदि गुण इसमें पूर्णरूप से

¹⁸⁵ *Ibid*, p.8

¹⁸⁶ *Ibid*, p.15

प्रतिष्ठित हो गये हैं।¹⁸⁷ संक्षेप में यह महाकाव्य वैदर्भी रीति एवं प्रसादगुण की अभिराम लीलास्थली है, युगबोध और सामाजिक चेतना का समन्वय है और वीररस का उत्स है।¹⁸⁸

VI.VII INDIRĀ-GĀNDHĪ-CARITAM

Indirā-Gandhi-Caritam (IGC)¹⁸⁹ is composed by Satya Vrat Shastri in 1976. We have already given the pertinent information about Prof. Shastri while we have discussed about his *Rāmakīrti-mahākāvya* in the second chapter of the thesis. IGC is consisting of 25 cantos and 879 verses. The heroine of this epic is Indira. The poet has not given the titles to the cantos.

This epic begins with the following verse:

यस्या ध्रुवं विविधचारुविचारवीचि-

व्यावल्गितो लसति मानसराजहंसः।

या चापि दिव्यधिषणा परिकल्पनाभिः

स्वाभिः करोति धिषणं सुतरामधस्तात् ॥ १.१

The first canto begins with the narration of Nehru family, his residence and birth of Jawaharlal. The second canto starts with birth of Indira and happiness of Nehru family. The third canto narrates the political activity of Indira and her meeting with Gandhi. The fourth canto contains formative mind of Indira and her intellectual capacity in politics. The fifth canto describes about the tragedy of *Jalīāwālābāg* and grief of Jawaharlal. The sixth canto narrates serious illness of Kamala and her opposes towards British ruler.

¹⁸⁷ *Ibid*, p. ख

¹⁸⁸ *Ibid*, p. झ

¹⁸⁹ Shastri, Satya Vrat, *Indirā-Gandhi-caritam*, 1976

The seventh canto narrates love between Jawaharlal and his daughter and Indira as a member of congress party. The eighth canto consists of upset of Indira and imprisonment of Jawaharlal. The ninth canto consists of description of Indira, her mother's illness and miserable condition of her mother. The tenth canto deals with Kamala's illness and her treatment in Switzerland. The eleventh canto consists of arrival of Firoz Gandhi and meeting of Indira with Firoz. The twelfth canto narrates the education of Indira, Indira's life in *Āshrama* and her mother's death.

The thirteenth canto describes about the pitiable condition of Jawaharlal, his worry regarding daughter's future and his faith for the nation. The fourteenth canto deals with critical situation of Indira, imprisonment of her father and moral teachings Jawaharlal to his daughter. The fifteenth canto opens with attraction between Indira and Feroz, marriage ceremony of Indira and description of natural phenomenon. The sixteenth canto narrates happy union of Indira and Feroz and arrival of Feroz in the assembly of congress. The seventeenth canto deals with Indira's arrest by Britisher and dispute between them regarding the flag hoisting.

The eighteenth canto begins with an assembly of congress, speech of Indira, her arrest and dispute between Hindu and Muslim community. The nineteenth canto opens with the dispute between Hindu and Muslim community regarding the separation of nation and division of India. The twentieth canto comprises of terrible war between Hindu and Muslim community and sadness of Jawaharlal. The twenty-first canto deals with death of Jawaharlal, unhappiness of Indira, and Indira as a Prime Minister of India. The twenty-second canto deals with birth of Rajiva and Sanjaya, marriage of Rajiva with Soniya, marriage of Sanjaya with Menaka, birth of Rajiva and Priyanka, illness of Indira and death of Feroz Gandhi.

The twenty-third canto narrates the miserable condition of Banga region, description of Banga, movement of *Āvāmi* community, anger of people, war between Banga and Pakistan and enmity between India and Pakistan. The twenty-fourth canto narrates victory of Banga, end of the battle, Shimla agreement by Indira and friendship between India and Pakistan. The twenty-fifth canto describes Sanjaya's activity for this nation and praise of Indira.

The poem ends with the following verse:

काव्यमेतदिन्दिरेति वृत्तबोधकं बुधाः।

एति साम्प्रतं समाप्तिमीश्वरानुकम्पया ॥ २५.९०

This epic consists of various metres like *Upajāti*, *Bhujāṅgaprayāta*, *Anuṣṭup*, *Ārya*, *Vaitāliya*, *Rathoddhatā*, *Dṛṇavilambita*, *Swāgatā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Varīśastha*, *Vidyunmāla*, *Pañcacāmara*, *Śikharīnī* etc. Let us see an example of *Vidyunmāla*:

देशो मेऽयं सौख्यं लब्ध्वा

तापोच्छितिं चाप्त्वा सद्यः।

लोके यायात्ख्यातिं दिव्या-

मित्येषाऽऽस्ते चिन्ता ह्यस्याः ॥ २४.७९

Example of *Vīra* sentiment:

कथं सहध्वे परशासनं भोः!

सन्तो भवन्तो बहुशक्तिमन्तः।

इत्यूचिवानर्थवतीमुदारां

जवाहरो वाचमिमां वरेण्याम् ॥ १३.१३

Example of *Karuṇa* sentiment;

विशेषतो बुद्धिमतां विचार्य

विचायमत्राऽक्रियत प्रणाशः।

पुंसां, न येन प्रभवेत्प्रदेशः

कथञ्चिदुत्थापयितुं चिरं स्वम् ॥ २३.२९

The beauty of Switzerland in poet's word:

यदीयसौन्दर्यमतीव हारि

यद्वैभवं लोचनयुग्मलोभि।

यो रूपभूमण्डलमध्यवर्ती

यो भात्यहो! नन्दनतुल्यरूपः ॥ १०.१८

The beauty of Kashmir where in the waterfalls, rivers, mountains, birds and animals is described. Let us see the example of it:

स्रोतोभिर्मुखरितदिक्तैश्च रम्यैः

कूजद्भिर्विहगगणैश्च सम्प्रहृष्टैः।

भूभागैर्नयनसुखैश्च शाल्लैश्च

तौ सम्यग् विदधतुरात्मनो विनोदम् ॥ १६.२

The beauty of *Āśrama* in poet's word:

द्रुमलतापरिशोभि समन्ततो

भ्रमरसन्ततगुञ्जितकुञ्जकम्।

उदितकोकिलपञ्चमनिःस्वनं

रुचिरकेकिकलापमनोहरम् ॥ १२.३

S. Rangnath observes:

“The entire *Kāvya* is filled with *Alaṅkāras* and *Subhāṣitas* and *Kāvya* is replete with some of the beautiful descriptions wherein he resembles Kālidāsa. For instance the description of Kashmir, Switzerland, Alps and so on. The *Kāvya* is particularly noteworthy as it is a historical epic dealing with a

historical personage who has made a lasting impression on the post independence India.”¹⁹⁰

Satya Vrat Varma says:

“*Indirā-gāndhī-caritam* makes a determined bid to grapple with one of the most turbulent periods of the recent Indian history and thereby emerges as a readable biography of Indira Gandhi, who, as Prime Minister, presided over the destiny of the country for more than fifteen years, besides being an authentic record of the freedom struggle that the country waged to free itself from the yoke of British imperialism.”¹⁹¹

Kamal Ananda remarks:

श्रीमती इन्दिरा गान्धी के जीवन पर लिखा गया प्रथम संस्कृत महाकाव्य है जो विभिन्न आकार के पच्चीस सर्गों में विविध छन्दों में निबद्ध है। यह अनेक धर्मों, सम्प्रदायों, विश्वासों और दर्शनों की भावस्थली, विपुल परिमाणवाली भारतभूमि पर सफल शासन करनेवाली इन्दिरा गान्धी की असाधारण गुणमहिमा को अत्यन्त सन्तुलित जीवनकथा के रूप में निरूपित करने का सफल प्रयास है। यह चरितकाव्यों की दीर्घ शृंखला की वह महत्त्वपूर्ण कड़ी है। जिसमें जीवनकथा की सजीवता तथा कवित्व की साज-सज्जा का अपूर्व सन्तुलन दृष्टिगोचर होता है, इसमें न तो काव्यात्मक शैली के प्रति अतिशय आग्रह है और न ही ऐतिहासिक पक्ष की गौणता है। यह काव्य सिद्धान्तानुगामी होने पर भी कई नवीन प्रवृत्तियों की उद्भावना करता है जिनके कारण परम्परापोषित महाकाव्यों से नितान्त भिन्न प्रतीत होता है।

¹⁹⁰ Rangnath, S., *Contribution of Satya Vrat Shastri to Modern Sanskrit Literature*, p.50

¹⁹¹ Varma, Satyavrat, *Satyavrat Shastri: An outstanding Sanskrit Poet*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.396

कविने इस में सभी घटनाओं को यथावत् प्रस्तुत किया है। कहीं भी
अनावश्यक वर्णन व कल्पना से उन्हें बोझिल नहीं बनाया।”¹⁹²

VI.VIII ŚRĪ-GĀNDHĪ-GAURAVAM

Śrī-Gāndhī-gauravam (SGG)¹⁹³ is composed by Shiva Govinda Tripathi in 1977. The poet was born in Shandila, district Hardoi, Uttara Pradesh. His father's name was Shiva Tripathi. SGG consists of 8 cantos and 680 verses. The subject matter of SGG is taken from the Biography of Mahatma Gandhi. The hero of SGG is Gandhiji. SGG is endowed with the quality of *Prasādaguna*. In the beginning of the poem, Shiva Sagara Tripathi writes about Shiv Govinda Tripathi like this:

सौजन्यप्रणयी प्रसन्नवदनः शास्त्रप्रवक्ता “गुरुः”

श्रौतस्मार्तवितानकर्मकुशलः श्रीमत्पराम्बार्चकः ।

आयुर्वेदबृहस्पतिः कविवरो ज्योतिर्विदिमग्रणी-

दिव्यं धाम गतोऽपि मानवहृदि प्रोद्भासतेऽयं सदा॥

The first canto begins with race of Gandhiji, his ancestor, his marriage, death of Gandhiji's father, his departure for foreign, his oath and difficulties faced by Gandhiji in England and influence of *Bhagvadgītā* in Gandhiji's life. The second canto narrates Gandhiji's arrival in South Africa, meeting with Abdulla, Gandhiji's experience in Pretoria, miserable condition of Indian people in South Africa, Gandhiji's fight for the justice in South Africa and Gandhiji's visit in different parts of India.

¹⁹² Anand, Kamal, *Kavirmanīshi Dr. Satya Vrat Shāstri*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.406

¹⁹³ Tripathi, Shiva Govinda, *Śrī-Gāndhī-Gauravam*, Ed: Śiva Sagara Tripathi, 1977

The third canto begins with difficulties faced by Gandhiji in Durban, war between Britishers and Dutch in South Africa, arrival of Gandhiji in India, assembly of congress in Calcutta, meeting with Feroz Shah, Gandhiji's pilgrimage, arrival of Gandhiji in Mumbai and advent of Gandhiji in South Africa. The fourth canto discusses about advent of Gandhiji in Durban, friendship with Alexander, difficulties of Transvaaler, Gandhiji's expertise in Sanskrit, problems of complexion, advent of Gandhiji's family in South Africa, problems of 'Zulu' rebellion, disease of Gandhiji's wife, establishment of the Tolstoy farm and arrival of Gandhiji in India.

The fifth canto narrates establishment of the Sabarmati *Āshrama*, advent of Gandhiji in Champaranya for the justice of farmers, Gandhiji's struggle for '*Khedā satyāgraha*', miserable condition of women because of failure of crops, disease of Gandhiji and assembly of congress party in Amritsar. The sixth canto deals with assembly of congress in Lahore, Gandhiji's letter to Viceroy, answer of viceroy, *Satyāgraha* for removing the salt tax removed by Lord Ervin.

The seventh canto comprises of Gandhiji's arrival in round table conference, opposition of British policy, Gandhiji's letter to Viceroy, fasting of Gandhiji and problem of untouchability in India and death of Kasturba. The eighth canto narrates arrival of Gandhiji in Delhi, communal riots between Hindu and Muslim community, killing of Hindus, visit of Gandhiji to see the condition of India after the communal riots and division of India and Pakistana and killing of Gandhiji. This epic ends with the following verse:

महोत्सवे गान्धि-शताब्दि-संज्ञिते

समस्तदेशे जनहार्दमेधितम् ।

प्रभावितस्तच्चरितेन मानसे

व्यलेखिषं गौरवमत्र तथ्यवत् ॥ ८.८० ॥

This *mahākāvya* is composed in various metres like *Anuṣṭup*, *Indravajrā*, *Upajāti*, *Upendravajrā*, *Dhṛṇavilambita*, *Mandākrāntā*, *Mālinī*, *Varṇastha*, *Vasantatilakā*, *Vidyunmāla*, *Viyoginī*, *Śaśivadanā*, *Śārdūlavikrīḍita*, *Śālinī*, *Śikhariṇī*, *Sragdharā*, etc. Let us see an example of *Śaśivadanā*:

नवकृतवासं, झटिति विहाय ।

“डरबन”-देशं, प्रचतितवान् सः ॥ ४.१

The main sentiment of this epic poem is *Vīra*, while *Karuṇa*, *Raudra* and *Bhayānaka rasas* are depicted as minor sentiments.

Examples of *Vīra* sentiment,

जाते प्रभाते हितकारिसद्वचः

प्रोवाच सर्वान् गमनाय संयतः ।

मासे समाप्ते यदि वर्षपूरिते

युद्धं समाप्नोतु न वा समाप्नुयात् ॥ ६.१२

Examples of *Bhayānaka* sentiment,

गौरान् रक्षितुकामाऽसौ संसन् नगरपालिका ।

निवास्ये बाह्ये तान् वस्तिं होलिकावद् ददाह ताम् ॥ ४.३०

The poet has used figures of speech like *Upamā*, *Rūpaka*, *Utprekṣā*, *Svabhāvokti* and *Śleṣa* etc. Let us see an example of *Upamā*,

अस्पृश्यतां हिन्दुविधाटने परां

स्वराज्यलाभे बहुबाधिकां ताम् ।

विनाश्य चैकीकृतहिन्दुवर्गो

रराज गान्धी स तु भास्करोपमा ॥ ७.३५

Praise of river Gaṅgā in poet's word:

उच्चात् स्रवन्ती जननी तु गङ्गा

सर्वान् पुनाना निजसेवकेभ्यः।

“पण्डाभ्य” ईशस्य विशेषपुम्भ्यः

प्रादापयत्सा कलधौतराशीन् ॥ ४.१०१

Satya Vrata Shastri writes:

“ भाषा इसकी प्राञ्जल एवं मनोहर है। कथानक का सन्निवेश भी इसमें सुरुचिपूर्ण ढंग से किया गया है। निश्चय ही आधुनिक संस्कृत काव्यों में यह एक श्रेष्ठ कृति है।”¹⁹⁴

Purshottam Lala Bhargava remarks:

“काव्ये गुणानां चयो दृश्यते। विषयस्य दृष्ट्वा काव्यमिदं सर्वथा सामयिकं वर्तते । अस्य काव्यस्य भाषाऽपि शुद्धा, सरला, ललिता च विद्यते । आख्यानशैल्या मनोहरत्वाद् भावानां च प्रभावशालित्वादस्मिन् गान्धिगौरवस्य यथार्थ दर्शनं प्राप्यते ।”¹⁹⁵

Naval Kishor Kankar writes:

“संस्कृतसाहित्ये समुपलभ्यमानेषु साम्प्रतिकेषु गान्धिकाव्येषु तदिदं सरलातिसरलं परिष्कृतं शब्दाडम्बरशून्यञ्च वरीवर्ति काव्यस्यास्य शैली च शालिनी तरुणीव परिस्फुटलावण्या सरसा सगुणा सुललितपदविन्यासा च शोभते। भाषाऽप्यस्य सहजसुबोधा रुचिरा च चकास्ति। छन्दांस्यपि बहुविधानि मञ्जुलानि मञ्जु मनोहरन्ति। नास्त्यत्र प्राक्तनकवीनामिव गगनविहारी दूरोत्प्रेक्षाप्रवाहः। यत्र तत्र स्वतः सहजमागता सुगमा हृदयङ्गमा चोपमालङ्कृतिरेव दृष्टिपथमायाता विजयते। अत्र बहुत्र

¹⁹⁴ *Ibid*

¹⁹⁵ *Ibid*

कवयितुः प्रकाण्डपाण्डित्यं प्रकटयन्तः सम्प्रत्यप्रचलिता नानाभिनवशब्दा
विचिन्त्या वैयाकरणप्रयोगाश्चापि बाहुल्येन लभ्यन्ते।”¹⁹⁶

Kumud Tondon observes in his book:

“यद्यपि प्रस्तुत काव्य में धर्म, अर्थ, काम और मोक्ष का यथास्थान वर्णन हुआ है लेकिन कवि को सत्य, अहिंसा, अवज्ञा आन्दोलन, असहयोग आदि के द्वारा स्वतन्त्रता प्राप्ति रूप धर्म की प्राप्ति कराना ही अभीष्ट रहा है। साथ ही अपने देशवासियों के मन में देश-प्रेम की भावना जगाना, जन-जन में एकता की भावना भरना भी कवि को अभीष्ट है। प्रस्तुत विवेचन से यह स्पष्टतः परिलक्षित होता है कि “श्रीगान्धोगौरवम्” भी एक महाकाव्य ही है। इसमें रसादि भाव पक्ष एवं प्राकृतिक वर्णन अत्यधिक संक्षिप्त है, लेकिन नायक के चरित्र और छन्द योजना में जो कौशल दिखाया गया है वह निश्चय ही सराहनीय है। भाव-पक्ष एवं प्राकृतिक वर्णन संक्षिप्त दिखाया गया है वह निश्चय ही सराहनीय है। भाव-पक्ष एवं प्राकृतिक वर्णन संक्षिप्त होते हुए भी अतीव प्रभावोत्पादक एवं प्रसंशनीय है। “अतः हम बिना किसी शंका के “श्रीगान्धोगौरवम्” को महाकाव्य कह सकते हैं।”¹⁹⁷

Shankarlal Shastri remarks:

“कवि ने अपने महाकाव्यमें सभी नियमों का प्रयोग किया है। इस रचना के माध्यम से कवि ने गांधीजी के आदर्श विचारों, अहिंसा, अस्पृश्यता, राष्ट्रीय स्वातंत्र्य का भाव व वसुधैव कुटुम्बकं जैसे मानवीय पक्षों को संजोया है। कवि सरल व प्राञ्जल भाषा के पक्षधर रहे हैं। दीर्घ समास बहुला शैली व प्रौढ पाण्डित्य के अनावश्यक दिखावे से दूर रहे हैं। लोकोक्तियों का यथास्थान प्रयोग व सर्वधर्मसमभाव का पक्ष स्पष्टतः द्योतित होता है।....ऐसे में कवि की रचना मनोरम काफी मनोरम बन पड़ी है।”¹⁹⁸

Gayavala Lalashankar writes:

¹⁹⁶ *Ibid*

¹⁹⁷ Tondon, Kumud, *Mahātmā Gāndhī Parak Sanskrit Kāvya*, p.50

¹⁹⁸ Shastri, Shankarlal, *Rājasthān Kī Sanskrit Sampadā*, 2009

“राष्ट्रपिता महात्मा गाँधी के जीवनचरित के माध्यम से सत्य, अहिंसा, एवं सत्याग्रह की त्रिवेणी-सङ्गम का वर्णन किया है। जिसमें गाँधीवादी के साथ-साथ स्वातंत्र्य, सामाजिक क्रांति, मता, एकता, राष्ट्रियचेतन सर्वधर्मसमभाव, धर्मशिक्षा और राजनीतिपरक विचारों का वर्णन है। गाँधीजी के कार्यों का गौरव के साथ वर्णन होने से इसका नाम सार्थक है।”¹⁹⁹

Kiran Tondon rightly observes:

इस महाकाव्य के पद्यों को कविने अनुष्टुप्, इन्द्रवज्रा, इन्द्रवंशा, उपजाति, उपेन्द्रवज्रा, दोधक, भुजंगप्रयात, मन्दाक्रान्ता, मालिनी, वंशस्थ, वसन्ततिलका आदि प्रचलित छन्दों में निबद्ध किया है; करुण, भयानक, रौद्र एवं वात्सल्य रसों के प्रभावोत्पादक सन्निवेश सहित अंगीरस वीररस का परिपाक किया है; रूपक, उत्प्रेक्षा, अनुप्रास, अर्थान्तरन्यास, दृष्टान्त, विशेषोक्ति, रूपकातिशयोक्ति, अलङ्कारो से काव्य को सजाया है; मुख, प्रतिमुख आदि पञ्चसन्धियों में भलिभाँति संगति कथानक वाले इस काव्य का नाम काव्य के नायक महात्मा गान्धी के नाम पर रखा।²⁰⁰

VI.IX LAUHA-PURUṢĀVADĀNAM

Lauha-Puruṣāvadānam (LPV)²⁰¹ is composed by Shiva Prasada Bharadwaja in 1990. The poet was born in Paudi, Gadhval in Uttar Pradesh in 1978. His father's name was Hiramani and his mother's name was Kalindi Devi. His works are honored with many prizes. He has working in both tradition ancient as well as modern Sanskrit literature. He was a chief editor of *Viśwasanskritam*.

¹⁹⁹ Gayavala, Lalashankara, *Swātantrōtara Rājasthānīya Mahākāvyaṃ*, in *Sanskrit writing in Independent India*, p.67

²⁰⁰ Tondon, Kiran, *Swātantryotar Sanskrit Sāhitya Me Mahātmā Gāndhī*, in *Post-Independence Sanskrit Literature: A Critical Survey*, p.499.

²⁰¹ Bharadwaj, Shiva Prasada, *Lauha-Puruṣā-Vadānam*, 1990

LPV is a historical epic poem. It is consisting of 32 cantos and 2667 verses regarding the life span of Sardar Vallabhbhai Patel. The poet has covered all the difficulties, which were faced by Sardar Patel during his life span. The poet has given the appropriate title of each canto concerning incidents which occurs in the life of Sardar Patel. The titles of cantos and number of verses are as under:

Cantos	Verses	Titles of the cantos
I	43	विषय-प्रवेशः
II	77	वल्लभस्य कुल –जन्मादि-वर्णनम्
III	77	तात्कालिकदेशदशा-वर्णनम्
IV	30	बाल्य-वर्णनं शिक्षा-प्राप्तिः
V	129	विवाह-वर्णनम्
VI	38	शिक्षालाभः वाक्कील-व्यवसाये च प्रवेशः
VII	62	शासनेन सह संघर्षः, विदेशं प्रति विड्वल-प्रेषणम्
VIII	61	विड्वलस्य प्रत्यागमनम्, पत्न्या व्याधिः
IX	108	पत्न्या देहावसानम्
X	67	विदेशयात्रोद्यमः
XI	73	समुद्रयात्रा-वर्णनम्
XII	110	लन्दन-निवास-वृत्तम्
XIII	62	भारते प्रत्यागमनम्
XIV	51	मातृदर्शनम्, अहमदाबाद नगरे च व्यवसायारम्भः
XV	106	नगरपालिकायाः सदस्यता गांधिना परिचयश्च
XVI	47	नगरपालिका-स्वच्छता-समिति-प्रधानता
XVII	93	चम्पारण्य-सत्याग्रहः, गांध्यनुगामिता-ग्रहणम्

XVIII	66	असहयोगान्दोलनम्
XIX	50	असहयोगः वैदेशिकवस्त्रविसर्जनम्
XX	108	वैदेशिकवस्त्र-मद्य-विक्रय-प्रत्यादेशः
XXI	48	नागपुरस्थ-राष्ट्रध्वजान्दोलनम्
XXII	35	बोरसद-प्रभुः
XXIII	76	नगरपालिका-प्रधानता
XXIV	145	बारडोली-सत्याग्रह-नेतृत्वम्
XXV	158	लवण-सत्याग्रहः, काराजीवनम्
XXVI	109	सांसदनिकायाध्यक्षता, नरीमानकाण्डं च
XXVII	119	द्वितीय महायुद्धे भारतत्यागान्दोलनम्
XXVIII	106	भारत-विभाजन-भूमिका
XXIX	120	स्वातन्त्रता-प्राप्तिः, भारतविभाजनञ्च
XXX	104	प्रसाशन-दाढ्यापादनम् संविधान-निर्माणञ्च
XXXI	162	राज्य-संघटनं हैदराबादनिग्रहश्च
XXXII	105	महाप्रयाणम्

This epic poem begins with the following verse:

आनन्द-कन्द-पद-पद्म-मरन्द-बिन्दु-

प्रस्यन्द-तुन्दिल-यतीन्द्र-मनो-मिलिन्दैः।

संसेविताय नमयामि शिरः प्रपन्न-

मन्दार-बन्धु-महसे ब्रजसुन्दराय ॥ १.१

The first canto deals with salutation to motherland, blame of wicked, praise of wise and purpose of this epic. The second canto consists of importance and glory of India, narration of Gujarat, importance of birth place of Sardar Patel, lineage of Vallabhbhai Patel. The third canto narrates the ruler of British Empire, injustice

with Indians, miserable condition of Indians, wicked behavior with Hindu and effort of Indian people to get independence. The fourth canto discusses birth of Sardar Patel, his childhood and his primary education. The fifth canto narrates search of noble girl, merit of girl, description of marriage, and rituals regarding marriage.

The sixth canto opens with arrival of Sardar Patel, wish of Sardar Patel to go to London and his practices as lawyer in Godhra, miserable condition of people and sadness of Vallabhbhai. The seventh canto starts with difficulty of Sardar Patel and application of Sardar Patel to go to foreign. The eighth canto comprises of arrival of Vitthalbhai, meeting with friends, injustice with poor, conversation between Sardar Patel and his wife, miserable condition of Sardar Patel. The ninth canto narrates the description of court, miserable condition of law, news of wife's death, and his grief. The tenth canto consists of illness and death of his brother's wife, conversation between Patel and his mother, role of women in the society and his journey by ship.

The eleventh canto deals with reflection of Sardar Patel regarding the sea, description of different cities and advent of ship in England. The twelfth canto deals with narration of England, his respect towards the foreigners, his education and his arrival in India. The thirteenth canto contains miserable condition of India and arrival of Sardar Patel in Gujarat. The fourteenth canto consists of meeting with relative, meeting with mother and conversation between them. The fifteenth canto describes his views for freedom and his membership in municipality and meeting with Gandhi. The sixteenth canto narrates corruption in municipality and

his work for the poor. The seventeenth canto consists of miserable condition of poor farmer, his statement and letter of Sardar Patel to Gandhiji.

The eighteenth canto deals with the description of world war, annoyance of Britishers to the farmers and non-cooperative movement. The nineteenth canto states incident of *Jaliāwālābāg*, insult of Madana Mohan Malaviya, establishment of Gujarat Vidyapeeth and description of vivid conference. The twentieth canto comprises of burning of foreign cloth, selling of liquor, imprisonment of Gandhi and leadership of Sardar Patel. The twenty-first canto deals with struggle between Indian and British ruler, releasing of imprisonment and happiness of strugglers. The twenty-second canto comprises of oppression of burglars in Borsad, meeting with Borsad's people with Sardar Patel and his consolatory speech. The twenty-third canto deals with love of Patel towards his children, his daughter's sacrifice for nation and his critical situation. The twenty-four canto consists of pitiable condition of farmers because of heavy tax, his valorous speech, his letter to authoritative officer and victory of farmers in Bardoli.

The twenty-fifth canto deals with appointment of Sardar Patel for Bardoli non-violence struggle, his journey, description of round table conference, fight against salt tax and his victory in non-violence struggle and his mother's death. The twenty-sixth canto consists of election of *Lokasabha*, his victory, his journey in country and fasting of Gandhi. The twenty-seventh canto deals with second World War, violence between Hindu and Muslim community, Mahmad Ali Jinna's proposal for separate country and role of Subhash.

The twenty-eighth canto comprises of slaughter of Hindu and sadness of Sardar Patel. The twenty-ninth canto deals with harassment on Sikh community, independence of India, establishment of Pakistan and speech of Sardar Patel as a home minister and killing of Gandhi. The thirtieth canto consists of illness of Sardar Patel, his development for India and constitution of India. The thirty-first canto deals with merging of states by Sardar Patel. The thirty-third canto consist of death of Sardar Patel, honoring with the title of iron man and lamentation of Indian people. The poem ends with the following verse:

स्मृतिगाऽपि यस्य सुतनूर्द्रढि-
मानं वितनुते सशङ्कानाम्।
अवदानमिदं सुखदं
तस्य स्याल्लौह-पुरुषस्य ॥ ३२.१०५

Example of *Praharṣiṇī*:

उद्धूतध्वजपटसंवृताखिलाशा
सङ्गीतैर्हरिणदृशां च वल्गुनादा।
संसिक्तैर्विपणिपथैश्च चित्रमाल्यै-
रभ्राजद् विपुलपुरी प्रहर्षिणी सा ॥ २१.४७

Example of *Bhayānaka* sentiment:

स्त्रियो बलात्कृता दीना बाला दीर्णाश्च वक्षसि।
वृद्धाश्च तरुणाश्चापि पाशबन्धेन मारिताः ॥ ३.३२

An Example of moral teaching:

यं यमिच्छति विधिर्महनीयं
कर्म कारयितुमत्र जगत्याम्।
तं तमेव कुरुते परितप्तं
पावके कनकवद् गुरुकृच्छ्रे ॥ ८.२३

Role of women in the society:

नारी यथैका प्रभवेदनेकान्
बालान् हि संवर्धयितुं तथा ना।
न वर्धयेदेकमपि प्रसक्तः
सामर्थ्ययोगो हि तयोर्विभक्तः॥१०.६०

Personality of Sardar Patel:

स धीरो एको हि विवेकदर्शनो
निरङ्कुशादेशगिराममर्षणः।
क्षमः प्रसोदुं खलशासकानमून्
पृथिव्याऽप्यविलङ्घ्यनिर्णयः॥ १६.१३

VI.X INDIRĀJĪVANAM

Indirajīvanam (IJ)²⁰² is composed by Balabhadra Prasada Shastri in 1997. The poet was born in the village Sakaha-Hardoi in Uttara Pradesh on 7 October 1925. His father's name was Govind Prasada and his mother's name was Mahadevi. He has composed two epics viz. IJ and BD. It is a historical epic. IJ is consisting of 19 cantos and 717 verses. The poet has given the appropriate titles to the cantos.

Cantos	Verses	Titles of the cantos in Sanskrit
I	41	इन्दिराशैशवम्
II	31	इन्दिरायाः प्रधानमन्त्रिपदग्रहणम्
III	47	पाकिस्तानपराजयः
IV	51	प्रभामण्डलवर्णनम्
V	44	युवजनान्दोलनम्
VI	35	आपातकालवर्णनम्

²⁰² Shastri, Balabhadra Prasada, *Indirājīvanam*, 1997

VII	39	जनतापार्टीशासनम्
VIII	39	सञ्जयनिधनं, मेनकाचरितम्
IX	32	राजीवस्य राजनीतिप्रवेशः
X	31	पञ्चनदप्रदेशे हिंसावर्णनं, धर्मदर्शनम्
XI	36	आतङ्कहिंसात्यागार्थं सत्पुरुषाणां धर्मोपदेशः
XII	43	इन्दिराविशसनम्
XIII	42	इन्दिरायाः कृते श्रद्धाञ्जलिः
XIV	31	राजीवचरितम्
XV	44	राजीवचरितम्
XVI	42	लोकसभायां कांग्रेसदलपराजयः
XVII	40	विश्वनाथचन्द्रशेखरशासनपतनम्
XVII	36	विस्फोटने राजीवनिधनम्
XIX	43	काव्योपसंहारः

The epic begins with the following verse:

वाणी स्वयं ललितकाव्यकलाकलापान्,
सूते यदीयकृपयाऽल्पधियोऽपि पुंसः।
वीणास्वरैर्नवरसान् हृदि पोषयन्ती,
वागीश्वरी वितनुतां मयि सा प्रसादम्॥ १.१

The first canto starts with the prayer of goddess Sarada, race of Nehru, noble deeds of Nehru family and agony of Kamala, birth of baby girl, education of Indira in abroad, death of Kamala, patience of Jawaharlal, marriage ceremony of Indira with Firoz and birth of two children viz. Rajiva and Sanjaya and death of Firoz Gandhi. The second canto consists of development of Indian, entry of Indira in politics, war of China, death of Jawaharlal, selection of Lalabhadur Shastri as a Prime

Minister, war of Pakistan, death of Lalabhadur Shastri, victory over Pakistan and Indira elected as a Prime Minister.

The third canto comprises of industrial revolution, miserable condition of poor, misery of Hindus in Pakistan, suggestion of Indira to Pakistan, announcement of war by her, her valorous speech and establishment of Bangladesh. The fourth canto narrates goodwill of Indian people, fame of Jawaharlal Nehru, sunset of Nehru era, scenario of politics in modern era, sadness of Indira and her merits. The fifth canto deals with revolution in agriculture, condition of drought, critical situation of people and agony of Indira. The sixth canto begins with opponent's imprisonment, news from messenger regarding common people, and trouble for Indira.

The seventh canto discusses about establishment of Janta Party, propogation against Indira, defeat of Indira, victory of Janta Party in election, quarrelling of ministry and resignation of Morarji Desai. The eighth canto narrates her victory in *Lokasabha* with full majority, oath of Indira as a Prime Minister, her two sons' entry in politics, death of Sanjaya, sadness of Indira and wailing of Menaka Gandhi. The ninth canto narrates dejection of Rajiva Gandhi, entry of Rajiva Gandhi in politics, talent of Rajiva, meeting of Rajiva and Soniya, marriage ceremony of them, birth of two children *viz.* Priyanka and Rahul and glory of Rajiva.

The tenth canto comprises of fame of India, violence in India and important role of *dharma* in society. The eleventh canto deals with beauty of India, miserable condition of India because of riots and message of non-violence. The twelfth canto consists of agony of Indira, order of ministry to control terrorism, carnage of army,

war between army and terrorist and her valorous speech in Orissa and assassination of Indira by her bodyguards and weeping of Soniya.

The thirteenth canto narrates arrival of Rajiva, lamentation of Rajiva, appointment of Rajiva as a Prime Minister, fame of Indira, his speech and tribute to Indira. The fourteenth canto deals with the characteristics of Rajiva, development made by Rajiva and visit of China and his children's education. The fifteenth canto discusses about the war between Tamil and Lanka, his negotiations and attack on him.

The sixteenth canto narrates benefits and drawbacks of politics, praise of Rajiva, and importance of referendum. The seventeenth canto states his love towards children, Rajiva declared faultless in Boforshkand, dispute of Rama's temple in Ayodhya and L.K. Advani's travelling in India. The eighteenth canto comprises of tour of Rajiva in Gujarat and killing of Rajiva with explosive bomb. The nineteenth canto narrates destruction of public in explosive, misery of his family, arrival of Rahul from abroad and sacrifice of Nehru family for the Nation. Here is the end of the epic.

The poet declares *Nehru-Yaśa-Saurabham* as a *Purvārdha* of this epic:

नेहरूयशः सौरभं काव्यं मे बहुविश्रुतम्।

राष्ट्रसंघर्षयात्रायाः पूर्वार्धमिति मन्यताम्॥ १९.४१

The epic ends with the following verse:

न च दलगतनीनिर्ताप्यसौ राजनीतिः

सरसकृतिरियं मे चारुचारित्र्यगीतिः।

सहृदयदहि वेद्या भव्यभावानुभूति-

र्भवतु कविगिरेयं मङ्गलानां प्रसूतिः॥ १९.४३

Grandeur and dignity of India in poet's word:

इयं मही कोटिसुतैः सुलालिता,
जनैः सदा प्राणप्रणैः सुरक्षिता।
अनेकधर्मेर्बहुजातिभिर्युताऽ-
प्युदारसत्संस्कृतिसम्पदान्विता ॥ १०.१२

The definitions of *dharma* in the poet's word:

को नु धर्मो जनान् शास्ति वै हिंसनं,
को नु धर्मो वदेल्लोकविध्वंसनम्।
धर्म आमोदते लोकसंरक्षणं,
धर्म एवाह वै राष्ट्रसंरक्षणम् ॥ ११.१६

Vīra is the main sentiment of this epic while *Karuṇa*, *Raudra* and *Bhayānaka* *rasas* are present as subordinate sentiments. Let us see an example of *Vīra* sentiment:

तदार्यवीरा! नरसिंहकल्पाः
शौर्यं स्मरन्तौ निजपूर्वजानाम्।
विदीर्यवक्षः प्रसभं रिपूणां
रक्षन्तु राष्ट्रं प्रतिभां प्रतिष्ठाम् ॥ ३.३८

An example of *Karuṇa* sentiment:

मुखेन मामेति करेण तौ स्वयं,
निवारयन्ती परितः प्रहारतः।
विदीर्णगात्रा क्षतजाभिरज्जिता,
पपात भूमौ मृदुवल्लरीव सा ॥ १२.३७

The poet has used figures of speech like *Upamā*, *Arthāntaranyāsa*, *Utprekṣā* and *Dīpikā*. Let us see an example of *Arthāntaranyāsa*:

तथापि तेषां दमनात् प्रतिक्रिया,
दुरत्ययाभूदपि दारुणा भृशम्।
घृताहुतिर्वह्निमुखे समर्पिता,
भवेत्तमुत्तेजयितुं न शान्तये ॥ १२.१६

The poet himself writes:

“अस्मिन् काव्ये न केवलमिन्दिराराजीवचरितम् अपितु समाजदर्शनं चापि
प्रस्तुतम् अत्र राजनीतिधर्मप्रजातन्त्रनियतिभवितव्यता अपि व्याख्याताः
सन्ति। मानवीयमूल्यानां महत्त्वं राष्ट्रस्य गरिमा, तत्कृते भारतीयजनानां
समर्पणभावना अपि प्रकाशिताः सन्ति। समाजे विकृतराजनीतेर्नर्तनम्
हिंसायास्ताण्डवं स्वार्थप्रवृत्तिः यदि शब्दचित्रैरत्र प्रस्तुतानि सन्ति तथैव
मानवजीवनस्य क्षणभंगुरता त्यागस्य महत्त्वं राष्ट्रियजीवनं चापि सन्मार्गदर्शने
प्रभावयन्ति”²⁰³

Krishna Kanta Shukla says:

“संक्षेपतो महाकाव्यमिदं जागरुकदृष्ट्या विरचितं राजनीतिप्रधानं
महाकाव्यमस्ति। युगबोध-राष्ट्रियता-देशभक्तीनां त्रिवेणीदं सर्वतः
पावयति।”²⁰⁴

VI. XI VAINĀYAKAM

*Vaināyakam*²⁰⁵ is composed by Gajanan Balakrishna Palsule in 1998. The poet was born on 1 November 1921 in Satara in Maharashtra. He obtained Ph.d degree on the topic of ‘*Roots of Sanskrit literature*’ in 1957.

He is an erudite scholar as well as good researcher. He is not only the knower of Sanskrit language but expert in Marathi too. He is an expert in every branches of

²⁰³ *Ibid.*, p.iv

²⁰⁴ *Ibid.*, p.xxxviii

²⁰⁵ Palsule, Gajanan Balakrishna, *Vaināyakam*, 1998.

Sanskrit and hence his works are evidence of it. He was honored with prestigious awards, prizes as well as medals and with *Rashtrapati Purashkara*. He was born in the village of Bhagur. He has lost his mother at the age of nine. He acquired love from another mother *viz.* Yashoda, who is the wife of his elder brother.

He showed his brilliance from in his childhood. When observing the missing front pages of the book on the history of Arabs he remarked that the book on front-pages of all histories are untraceable. He completed primary education from the Nasik and higher education from Pune. The sacrifice of Chaphekar left an imprint on his mind to the extent of making him undertake a vow in front of the goddess to continue to attack the enemies until the country achieved independence.

He has composed two biographies *viz.* ‘*Vaināyakavīrgātha*’ and ‘*Vivekānanda-caritam*’. He was the chief editor of ‘*Bhāratvani*’ Patrika. *Vaināyakam* is a mirror of emotions, sentiment as well as feelings of Veer Savarkara, the great revolutionary and an equally great visionary. Every canto begins with the new story of his life. *Vaināyakam* is consisting of 25 cantos and 3029 verses. The poet has given the titles to the cantos:

Canto	Verses	Title of the canto
I	88	भवो हि राष्ट्राभ्युदयाय
II	84	प्रतिज्ञा
III	111	सीमोल्लङ्घनम्
IV	200	शत्रुशिबिरे प्रवेशः
V	49	शत्रुशिबिरे स्वातन्त्र्ययुद्ध-स्मृतिमाननम्
VI	100	शस्त्राधिगमः

VII	102	मदनलाल-हौतात्म्यम्
VIII	134	आकुलाः, सागर! प्राणाः
IX	49	आपूच्छामहे...पुनर्दर्शनाय
X	53	हनूमत्-प्लुतिः
XI	101	जीवितद्वयात्मकं निर्वासनम्
XII	182	अन्दमान-वनवासारम्भः
XIII	99	प्रथमं महायुद्धम्
XIV	197	पुनरागमनम्
XV	99	स्थानबद्धस्य समाजसुधारणा
XVI	280	हिन्दुसभा-नेतृता
XVII	167	महायुद्धम्, १९४२ आन्दोलनं च
XVIII	157	ग्रहणग्रस्तः अरुणोदयः
XIX	62	रक्तरञ्जितं स्वातन्त्र्यम्
XX	182	अभियोगः
XXI	132	अभिनवभारत-विसर्जनं, सिन्धुसूक्तं च
XXII	175	“हिन्दुहृदयसम्राट्” हिन्दुसंघटकः
XXIII	84	मृत्युंजय-वीर-पूजा
XXIV	72	भारतस्य जयपराजयौ
XXV	70	आत्मार्पणम्

The epic begins with the following verse:

अज्ञानतिमिरव्रातोच्छेदिनीमुषसं पराम्।

देवीं स्वतन्त्रतां वन्दे चित्कलां पारमेश्वरीम्॥ १.१

The poem ends with the following verse:

वाराणसी मे सकला धरित्री

जगत्-त्रयं मे च निवासभूमिः।

इत्थंमतेर्वीरविनायकाद्धि

को वाऽधिको विश्वकुटुम्बवादी? ॥ २५. ७०

In the beginning of this poem author has portrayed the good qualities of Savarkara in *Anuṣṭup* metre. Let us see an example of it:

महासत्त्व- महाधैर्य-महावीर्योपशोभितम्।

त्यागस्य चरमां सीमां तितिक्षायाश्च दर्शकम् ॥ १.९

In this epic at various places, we have clearly seen the command of poet over the Sanskrit language as well as literature, so he clearly and directly quotes the sentence of *Raghuvamśa*, *Bhagvatgītā* and *Kumārasaṁbhavam* and so on. Let us see the example of it, in the poet's word;

न रावणः क्वापि बहिः स्थितोऽस्ति

सर्वस्य चासौ हृदि संनिविष्टः।

तथापि वक्तृत्वमपूर्वमासीत्

इत्थं महात्मा ह्युपसंजहार ॥ ८. ४७

The second line of above verse is spoken by Lord Krishna in *Bhagvadgītā* in this manner, now we have clearly marked this line as explained by the poet in his poem as first line of verse;

सर्वस्य चाहं हृदि संनिविष्टो

मत्तः स्मृतिर्ज्ञानमपोहनं च।

वेदैश्च सर्वैरहमेव वेद्यो

वेदान्तकृद्वेदविदेव चाहम् ॥ भगवद्गीता १५.१५

Satyavrat Shastri observes:

“The *Vainayaka* is one of the finest of the poetic creation in Sanskrit, absorbingly interesting in its theme, exquisitely

charming in its poetic matrix and highly innovative in its artistic presentation. Palsule had added through it a yet another fragrant flower to the expanding grove of modern Sanskrit poetry for which he deserves full plaudits.”²⁰⁶

Indu Deshpande rightly says:

“In the modern society in which Sanskrit language is set aside, Dr. Palsule’s triumph to write such a vast work is no doubt praiseworthy. What made Dr. Palsule to write *Vaināyakam* is his admiration for two things, namely his love for Sanskrit language and the great character of Savarkar. Due to this reason Dr. Palsule has also translated many works of Savarakar from Marathi to Sanskrit...The language is fluent, simple, ornamental, and metrical. The author follows the path shown by the great authors like Asvaghosa, Kalidasa, etc. At some places the language shows the impact of Marathi as regards to words and expressions.”²⁰⁷

Here ends the sixth chapter of the thesis. In the next chapter, we will discuss about the miscellaneous *mahākāvyas*.

²⁰⁶ *Ibid*, pp.9-10.

²⁰⁷ Deshpande, Indu, *Post Independence Sanskrit Mahakavyas in Maharashtra*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.146

CHAPTER- VII

MISCELLANEOUS MAHĀKĀVYAS

Many writers enrich the Sanskrit language composing various forms of literature. Among them, *mahākāvya* is considered as the popular form of literature. They are many types of *mahākāvyas* viz. historical, biographical, mythological, social and imaginary. In this chapter, I have discussed about some miscellaneous *mahākāvyas* which are the best compositions of twentieth century

VII.I TARJANEE

*Tarjane*²⁰⁸ is composed by Durgadatta Shastri in 1970. The epic consists of 11 cantos and 1006 verses. This epic poem begins with the “*Rashtravandanā*”. In the very beginning of this *mahākāvya* the author highlights the subject matter about this *mahākāvya* through 11 verses entitled “तर्जनी सिंहावलोकनम्”. The subject matter of this *mahākāvya* is related to the social problems that are faced by common people nowadays. In the epic poem the poet describes various social problems like drinking of liquor, corruption, complexion and National problems etc., the topic of this epic poem is very relevant. The poet has given the titles of the cantos which are as follows:

Canto	Verses	Title of the cantos in English and Sanskrit
I	105	And then, you are welcome. (त्वामहं सत्करिष्ये)

²⁰⁸ Shastri Durgadatta, *Tarjane*, 1970

II	62	What after me. (मत्पश्चात्किं भविष्यति)
III	109	Cynicism of a mother-in-law. (श्वश्रूःपात्राणि मार्जति)
IV	106	O, cocks don't make an impasse for me. (विध्नं मा कुरु मा कुरु)
V	158	Could you massage my head darling? (तालौ तैलं कुरु प्रिये)
VI	90	Then they came to sticks. (दण्डादण्डि ततोऽभवत्)
VII	118	whom and why this hell? (नरकोऽयं समागतः)
VIII	106	O you wife, have you gone insane? (अन्धा किमसि पापिनि?)
IX	101	Who is untouchable? (अस्पृश्यः कोऽस्ति संसारे?)
X	46	All are Harijans. (हरिजनो भवाम्यहम्)
XI	110	Accept my resignation. (त्यागपत्रं गृहाण मे)

The epic poem is begins with:

काचित्पत्रं लिखति रमणी युद्धभूमौ प्रयातं

स्वं भर्तारं सुविपुलबलं भीमतुक्षल्यं दधानम्।

एतत्पत्रं लिखितमधुना वक्षसः शोणितेन

भर्तारं दृष्ट्वा यदिह लिखितं पूर्णतां तन्नयस्व॥ १.१

The first canto deals with the story of new wed couple and their love towards motherland. The second canto consists of the story of liquored person, his mistake. The third canto narrates the horrible condition of women which creates cause of dowry. The fourth canto consists of mental agony of woman, which creates by her husbands who is a liquer. The fifth canto discusses the condition of women in society. The sixth canto narrates the description of marriage and its problems. Further, the poet blames the modern marriage. The seventh canto describes the mental agony of women who have no child. The eighth canto states the description of bribe-money. The ninth canto narrates the problems arise because of problem of untouchability. The eleventh canto states prayer of man to the god to make free him from the earthly bondage.

The purpose of *Tarjane* in poet's word:

तर्जन्येषा भवतु विशदं दर्पणं पाठकानां
दृष्ट्वैतस्यां सरलविधिना स्वस्य राष्ट्रस्य रूपम्।
विह्वं चेत्स्यात्क्वचिदपि च तैर्लक्षितं कालिमायाः
शीलं धृत्वा विमलजलवल्लाञ्छनं क्षालयन्तु ॥ १

Following the path of *Bhagavadgītā* the author has nicely described the views on mortal body.

प्रदर्शनाय कायो न साधनायै भवत्ययम्।
यदास्ति भंगुरं वस्तु भूषया किं प्रयोजनम् ॥ ६. २१

In the ninth canto, the poet has given the definition of untouchability. Let us see some examples:

संकटे यश्च राष्ट्रस्य मस्तकं नैव दित्सति।
अस्पृश्यः सकले लोके भवति स नराधमः ॥ ९.४७
गुरुं विद्याप्रदातारमादृणोति न यो नरः।

अस्पृश्यः सकले लोके भवति स नराधमः॥ ९.६२

Virendra Narayana Chakravarti observes:

“प्रस्तुत काव्य के ग्यारह सर्गों में कवि ने दहेजप्रथा, परिवारबाहुल्य, मद्यपान, भ्रष्टाचार और अस्पृश्यता आदि की कुछेक ऐसी राष्ट्रव्यापी समस्याओं के बारे में लिखा है, जो हमारे राष्ट्र को घुन की तरह अन्दर ही अन्दर खाए जा रही हैं। इन जटिल समस्याओं का वर्णन लेखक ने एक नवीन ढंग से करते हुए इनका समाधान भी ऐसे सुझावपूर्ण ढंग से किया है कि पाठक प्रभावित हुए बिना नहीं रह सकता। लेखक का लक्ष्य “तर्जनी” द्वारा समाज के समक्ष इन समस्याओं का वास्तविक एवं कुत्सित रूप प्रदर्शित करना और इन से बचने के लिए सावधान रहने की प्रेरणा देना था, जिस में वह पूर्णतः सफल हुआ है।”²⁰⁹

D.N. Shukla says:

“Tarjaneer is not a blind imitation of the old tradition and convention in composing poetry. It is a new approach according to modern thoughts and deed.”²¹⁰

VII.II ŚRĪ-ŚIVARĀJYODAYAM

Śrī-Śivarājyodayam (SSD)²¹¹ is composed by Shridhar Bhaskara Varnekar in 1972. The poet was a prominent writer of modern Sanskrit literature. He was born in Nagapur in Maharashtra on 31st July 1918. His father's name was Bhaskara Row Varnekar and his mother's name was Annapoorna Varnekar. He was very

²⁰⁹ *Ibid.* p. i

²¹⁰ *Ibid.* p. iii

²¹¹ Varnekar, Shridhar Bhaskara, *Śrī-Śivarājyodayam*, 1972

intelligent from his childhood and hence he remembered some cantos of *Raghuvaṃśa* and *Kumārasaṃbhava* when he was 13 years old “बाल्यादेव रुचिरार्थसुभाषितानां कण्ठस्थीकरणे स्वभाविकी मे प्रवृत्तिः आसीत्। अतो रघुवंश-कुमारसंभवयोः निन्तातमाधुर्येण मोहितेनेव मया तत्रत्याः कतिपय सर्गाः स्वेच्छया कण्ठस्थीकृताः।”²¹²

SSD is a historical epic poem. It consists of 68 cantos and 3852 verses. The hero of this epic is Shivaji, while Jijadevi, Sahaji, Pratapa Rao, Baji Prabhu, Tanhaji, Dadoji, Rāmadāsa, Pantoji, Gaga Bhatt, Jauharkhan etc who are described as minor characters of this poem. The titles of the cantos are as under:

Cantos	Verses	Title of the canto
I	59	सह्यमहाराष्ट्रीयम्
II	50	साधूवर्यद्वयम्
III	79	वसन्तमाङ्गल्यम्
IV	58	शिवजन्म
V	56	शिवशिक्षणम्
VI	53	दम्पतीमतभेदः
VII	55	राजधानीप्रवासः
VIII	38	पारतंत्रजुगुप्सा
IX	49	स्वातंत्र्यप्रतिज्ञा
X	44	स्वातंत्र्यदिनोदयः
XI	48	विजययात्रा
XII	52	शत्रुव्यथा
XIII	61	विपत्तिद्वयाधातः
XIV	44	पितृमोचनम्

²¹² *Ibid*, (Nivedanam), p.1

XV	52	यवनराजकौटिल्यम्
XVI	80	स्वराज्यसुधारणा
XVII	51	विजापुरेश विमातृप्रकोपः
XVIII	56	अफजुल्लाप्रतिज्ञा
XIX	53	अफजुल्लसेनाक्रमणम्
XX	54	कान्हेजीवीरस्य निश्चयः
XXI	51	संग्रामप्रोत्साहनम्
XXII	51	आपदाधातः
XXIII	52	रिपुदूतागमनम्
XXIV	57	शिवदूतप्रयाणम्
XXV	54	अफजुल्लाव्यामोहः
XXVI	51	व्यूहरचना
XXVII	60	शिवप्रयाणाम्
XXVIII	47	सभामण्डपः
XXIX	53	अफजुल्लावधः
XXX	53	मातृसंतोषः
XXXI	50	शिवयशोवर्धनम्
XXXII	62	रुस्तुमफजलखानयोः पराभवः
XXXIII	50	जौहराक्रमणम्
XXXIV	58	शटङ्गापत्ति
XXXV	61	कूटप्रयोगः
XXXVI	52	महासाहसम्
XXXVII	52	शत्रुवञ्चना
XXXVIII	83	बाजि हौतात्म्यम्

XXXIX	71	जीवदानम्
XL	55	सूर्यरावमर्दनम्
XLI	80	शास्ताखान विमर्दनम्
XLII	95	सूरतदहनम्
XLIII	54	शहाजिनिधनम्
XLIV	76	खबासखानमर्दनम्
XLV	39	सिन्धुदुर्गनिर्माणम्
XLVI	37	जयसिंहाभियानाम्
XLVII	51	धनसञ्चयः
XLVIII	42	पुरन्दरयुद्धम्
XLIX	74	जयसिंह प्रबोधनम्
L	51	जयसिंहाभिप्रायः
LI	52	राष्ट्रहितोपदेशः
LII	50	शिवप्रकोपः
LIII	66	निर्बन्धपाशः
LIV	66	बन्धविमोचनम्
LV	64	मातृपुत्रसमागमः
LVI	64	पुनरुत्थानम्
LVII	74	सिंहगड विजयः
LVIII	55	स्वराज्य विमोचनम्
LIX	51	छत्रसालप्रबोधनम्
LX	60	पणलिविजयः
LXI	35	प्रतापरावहौतत्स्यम्
LXII	62	गागाभट्टहसंकल्पः

LXIII	122	भवानीप्रार्थना
LXIV	49	राज्याभिषेकारम्भः
LXV	14	शान्तिप्रयोगः
LXVI	30	ग्रहयागः
LXVII	72	राज्याभिषेकारम्भः
LXVIII	35	राज्याभिषेकः

The first canto begins with the benediction, importance of Maharashtra, beauty of mountain *Sahayādrī*, the strength of Yoga and teaching of Veda. The second comprises of devotion of Rāmadāsa and Tukārāma. The third canto opens with the beauty of *Vasanata* season, arrival of friends, conversation between father and son, welcome speech by the Jaghav Rao. The fourth canto consists of Jijadevi's arrival in husband's house, pregnancy of her and birth of child. The fifth canto starts with the activity of newly born child, education of Shivaji and teaching the path of morality.

The sixth canto narrates valorous deeds of Shivaji, his character, lecture of Sahaji, worry of Sahaji and arrival of Shivaji. The seventh canto explains description of way, beauty of forest, father's order to Shivaji and importance of mother-cow in Indian society. The eighth canto discusses about miserable condition of people, his anger, his oath and blessing of Jijabai to Shivaji. The ninth canto describes about the army of Shivaji, his arrival in temple, his worship to god Rohideshvar and the effect of prayer. The tenth canto opens with his prayer for victory, his victory over the Toran fort and his celebration. The eleventh canto begins with speech of Shivaji and praise of Shivaji.

The twelfth canto opens with sadness of king of Bijapur, assembly with ministers and discussion on Shivaji's attack. The thirteenth canto narrates entry of spy, sorrow of Jijabai and Shivaji, entry of second spy, news of attacking made by Fatehkhan, in reply attack of Shivaji and the defeat of Fatehkhan and death of Bajipasalkar. The fourteenth canto states despair of Jijabai, preaching of Rāmadāsa, joy of Shivaji and vow of Jijabai.

The fifteenth canto starts with Sahaji's relaxation, letter of Shivaji to the king of Delhi and renovation of Kondan fort. The sixteenth canto discusses about curiosity of father to see his son, appointment of minister in Purandar, evil deeds of Chandra Rao and attacks of Shivaji. The seventeenth canto comprises of anger of king Bijapur's mother and her speech against Sahaji. The eighteenth canto narrates arrival of Bijapur king's mother, enter into the assembly of ministers, speech in the assembly, hearing the name of Shivaji assemblage terrified, uplifting of Afzalkhan, speech regarding the praise himself and his mother's pleasure.

The nineteenth canto deals with uproar of army, enthusiasm of solders, bravery of Afzalkhan, breaking of statue in Tuljapur, murder of cows, pain of Shivaji's relative, stability of Shivaji's mind, appearance of divine goddess. The twentieth canto consists of arrival of Kanhoji, letter of Afzalkhan intimating Shivaji, lecture of Kanhoji, Kanhoji's departure in village, curiosity of relative, decision taken by Dahoji to follow Shivaji, with anger the letter burnt of Afzalkhan by Dahoji.

The twenty-first canto starts with the description of Pratapa fort, appearance of Jijabai, Shivaji's firm determination to go on Pratapa fort, Shivaji was inspired by his mother for killing Afzalkhan, departure of Shivaji to deserts. The twenty-

second canto opens with speech of Shivaji regarding the relatives, narration of rainy season, conference of relative on the Pratapa fort, anxiety of Shivaji, death of his wife. The twenty-third canto narrates beauty of autumn season, arrival of messenger, letter from Afzalkhan, letter filled by message with over pride, discourse of Shivaji regarding the letter, Shivaji's decision for war.

The twenty-fourth canto starts with the description of Mahabaleshwar's forest, narration of military camp and artificial respect towards Afzalkhan from Pantaji, The twenty-fifth canto discusses pleasure of Afzalkhan due to the shelter of Shivaji and lecture of Afzalkhan. The twenty-sixth canto describes the difficult way, which was passing by Afzalkhan's army, Afzalkhan accepts Pantaji's prayer performed in the honor of Shivaji, strategy of Shivaji against Afzalkhan, Shivaji worshipped the Śiva for getting the victory over Afzalkhan.

The twenty-seventh canto opens with the discourse of Afzalkhan in front of relative in the intoxication of wine, dressing of Afzalkhan, message from Shivaji. The twenty-eighth canto explains the description of hospitality of Afzalkhan in Pratapa's fort, description of assembly hall, discourse of Afzalkhan seeing the grandeur of Shivaji, lecture of Shivaji's representative, waiting of Shivaji by Afzalkhan, coming of Shivaji. The twenty-ninth canto starts with the lecture of Afzalkhan in respect of Shivaji, lecture of Shivaji in self-respect, an embrace of Shivaji and Afzalkhan, to speak to Krishnaji by Shivaji, slaughter of Krishnaji Bhaskar, Shivaji's bodyguard attacked on the bodyguard of Afzalkhan, beginning of war and description of battle.

The thirtieth canto begins with killing of Afzalkhan, Shivaji's mother became peaceful seeing the cutting of the crown of Afzalkhan, message of Jijabai, and celebration on the victory of Shivaji. The thirty-first canto begins with the lecture of Bijapur's king, pathetic voice of crying, uncertainty and determination in the mind of Bijapur's king, indication of Afzalkhan's demise, public opinion, and praise of Shivaji. The thirty-second canto states the description of miserable condition of Fazal and Rustamkhan, dispirited behavior of soldiers, destruction of young soldiers by Shivaji in the war, mercy of Shivaji on the death of own soldiers and Shivaji's respect towards dead soldiers.

The thirty-third canto narrates awe of Shivaji, letter of Siddi Joharkhan, personality of Siddi Joharkhan, lecture of Bijapur's king and Shivaji's defense. The thirty-fourth canto deal with arrival of Bijapur's army in the fort of Parnal, Sahistakhan's attack on Parnal fort, description of army of king Bijapur and message to Shivaji for the protection of fort. The thirty-fifth canto describes worry of Jijadevi, speech of minister and report of Shivaji, Shivaji's effort for the purpose of freedom, sending of a spy, letter of Shivaji to Johar, lecture of Shivaji's spy *viz.* Gangadhar, hearing the story of surrender of Shivaji, delusion spread in the camp of Johar's army.

The thirty-sixth canto describes his inspiration from Bajiprabhu and consolation of Bajiprabhu. The thirty-seventh canto narrates description of Johar's army, happiness of Johar owing to misunderstanding and arrival of duplicate Shivaji. The thirty-eighth canto deals with the episode of soldiers. The thirty-ninth canto starts with the episode of Bajiprabhu's death, compassionate behavior of Shivaji and description of Shivaji's eulogy. The fortieth canto explains the description of entry

in Konkana by Shivaji, adoration of Paraśurāma. The forty-first canto explains the description of calamity, faith in the action of Shivaji by relative, protection of spy, attacks on the palace of Sahistakhan, anger of Sahistakhan on the servant.

The forty-second canto begins with the description of Surat city, determination of Shivaji and departure of Shivaji's spy in the direction of Surat and death of Yavandut. The forty-third canto describes news of death of Shivaji's father, determination of Jijadevi, unhappiness of Shivaji and miserable condition of Jijadevi. The forty-fourth canto describes the defeat of Ikhleshkhan, betel-leaf was comprehend by Khavashkhan in the assembly of Bijapur, order of Yavanraj for the policy of repression on Shivaji, entry of Shivaji in Mughal city, destruction of Ghorpade race and Yavan's army.

The forty-fifth canto deals with the description of victory of Shivaji and visit of Shivaji on the island. The forty-sixth canto narrates the worry of Aurangzeb in Delhi, valorous deeds of Jayasinh and lecture of Jayasinh. The forty-seventh canto discusses enthusiasm of Shivaji's friends, lecture of Shivaji, departure of Shivaji and adoration of *Jyotirlinga*. The forty-eighth canto deals with the description of velour of Murarbaji and preparation for war of Shivaji. The forty-ninth canto contains lecture of Jayasinh, entry of Shivaji's messenger, lecture of Jayasinh, message of Shivaji regarding Jayasinh and curiosity of Jayasinh to meet to Shivaji.

The fiftieth canto narrates the entry of Shivaji in the camp of Jayasinh, honor of Shivaji, contribution of Purandar fort and permission of Shivaji for treaty. The fifty-first canto describes desire of Dilerkhan to kill of Shivaji, Shivaji was aware about it, attack of Shivaji on Parnal fort, departure of Shivaji in Delhi and

preaching of Shivaji for his friends. The fifty-second canto narrates departure of Shivaji in Āgrā, meeting with the king of Delhi, angry of Shivaji, lecture of Ramasinh, entreaty of Rāmasinh in front of Shivaji and abandonment of assembly by Rāmasinh.

The fifty-third canto explains the episode of faults of Shivaji, vow of Ramasinh, lecture of Shivaji and letter of Shivaji to Aurangzeb. The fifty-fourth canto deals with distributing of sweets, uneasy of Shivaji, absconded of Shivaji in the disguise form, misery of Aurangzeb and pain of Shivaji's follower. The fifty-fifth canto narrates the miserable condition of Jijadevi and meeting of mother and his son. The fifty-sixth canto consists of death of Jayasinh, letter of Shivaji to Delhi's king, destruction of temples of Hindu community and Shivaji's procession because of victory.

The fifty-seventh canto narrates lecture of Shivaji towards Tanhaji, invitation from Tanhaji in the marriage of his son, lecture of Jijadevi belonging to Tanhaji and lecture of Shivaji near friends. The fifty-eighth canto explains letter of Aurangzeb to Bahadurkhan, answer of Bahadurkhan and defeat of Shivaji in the war. The fifty-ninth canto states awe and message of Shivaji. The sixtieth canto comprises of entry of Shivaji's army in the Parnal fort, departure of Bahlolkhan to make attack on Shivaji and defeat of Bahlolkhan.

The sixty-first canto describes letter of Shivaji to Prataparao, determination of Prataparao, harassment of Bahlolkhan, news of Pratapa Rao's death and lamentation of Shivaji. The sixty-second canto explains beauty of Varanasi, arrival of Shivaji near Gaga Bhatt, eulogy of Shivaji and order of coronation. The sixty-

third canto opens with auspicious time for coronation, arrival of Shivaji in the Pratapa fort and hymn of goddess. The sixty-fourth canto consists of marriage ceremony of Shivaji, worship of Gaṇeśa, blessings of Brāhmin, reciting of hymns. The sixty-five canto covers the different rites, which performed at the time of coronation.

The sixty-sixth canto describes the sacrifice of planets for the peace of planets. The sixty-seventh canto explains various minutely incidents performed during the coronation of Shivaji. The sixty-eighth canto discusses the entry of Shivaji in the pavilion, riding on the horse and donation of chariot and rest of Shivaji.

The poem ends with the following verse:

एवं सप्तदिनैः श्रुतिस्मृतिपुराणोक्तं विधिं मङ्गलम्
भक्त्यैकान्तिकया समाप्य नितरां तुष्टः शिवो भूपतिः।
अन्ते साञ्जलिबन्धमानतशिराः प्राह स्मरन्नीश्वरम्
ॐ तत् सत् कृतमेतदस्तु सफलं ब्रह्मार्पणं सर्वथा ॥ ६८.३५

This epic consists of various sentiments. The main sentiment of this poem is *Vīra*, while *Srīṅgāra*, *Hāsyā*, *Karuṇā*, *Raudra*, *Bhayānaka*, *Bibhatsa*, and *Adbhut* sentiments are present as minor sentiments.

Examples of *Vīra* sentiment:

वीरान् विकीर्णानभिवीक्ष्य सर्वान्
सूर्याजिरुत्क्षोभकषायनेत्रः।
उदीर्णखड्गः प्रतिवर्तयंस्तान्
जगर्ज निर्भत्सितसिंहनादः ॥ ५७.६५

Examples of *Bhayānaka*;

तस्मिन्नरण्ये घनवृक्षषण्डे

हजस्त्रगाढान्धतमिस्त्रघोरे ।

निम्नोन्नताध्वानमनीक्षमाणा

दिवान्ध्यमापुः प्रपलायमानाः ॥ २९.६५

The metres are important organs to constitute the poetry. Therefore, in the epic poem the poet has used more than 20 metres like *Anuṣṭup*, *Upajāti*, *Upendravajrā*, *Indravajrā*, *Vasantatilakā*, *Mālinī*, *Rathoddhatā*, *Dṛṇavilambita*, *Varṇāstha*, *Bhujaṅgaprayāta*, *Viyogīnī*, *Puṣpitāgrā*, *Mandākrāntā*, *Śālinī* and *Śikharīṇī*. Let us see an example of *Śikharīṇī* metre:

निराहारक्षीणा प्रततरुदिता क्लिन्ननयना

वचोहीना दीना मलिनवसना म्लानवदना ।

हठादेकीकृत्य क्षपिततनुशेषं निजबलं

जगौ सा सावित्रीस्तवनमतिमन्दं कथमपि ॥ ४.४४

The poet has used different figures of speech like *Upamā*, *Utprekṣā*, *Anuprāsa*, *Śleṣa*, *Dṛṣṭānta*, *Yamaka*, *Rūpaka*, *Ullekha*, *Dīpaka*, *Arthāntaranyāsa*, *Sahokti*, *Kāvyalinga*, *Sandeh* and so on.

An example of *Ullekha*:

आपत्सु रामः समरेषु भीमः

दानेषु कर्णश्च नयेषु कृष्णः ।

भीष्मः प्रतीज्ञापरिपालनेषु

विक्रान्तकार्येषु भवाञ्जनेयः ॥ ५.३३

An example of *Dīpaka*:

दहति लुण्टति मन्थति कृन्तति

मृधति कूर्दति वृश्चति हन्ति वा ।

अधिपथं यदमुष्य हि दृक्पथं

पतति हन्त विजापुरवैभवम् ॥ ३९.२२

Let us see an example of Surat city;

अथापराम्भोनिधितीरशोभा

महापुरी सूरतनामधेया।

अगण्यरत्नोपचयप्रकाशा

सिन्धूत्थिता श्रीरिव राजते स्म॥ ४२.१

S. Rangnath rightly observes:

“Author has very faithfully presented the life of Shivaji in this historical epic. He has total command over figure of speeches and metres and style is very dignified in keeping with the subject matter. Though the predominant sentiment is *Vīra* the other sentiments then and there in almost all the cantos have added charm to this long epic”²¹³

Abhinav Shukla remarks:

“महाकाव्य के लक्षणों में यद्यपि अभिधया संवाद-योजना का निर्देश नहीं किया गया तथापि दूत-प्रेषण तथा मन्त्रणा आदि में उनकी अनिवार्यतः स्थिति गम्य ही है। शृंगार, वीर, शान्त रस की भी बिना बोले तो अभिव्यक्ति होगी नहीं। नाट्यशास्त्रोक्त चार प्रकार के अभिनय वाचिक भी अन्यतम होता ही है। साहित्यशास्त्रोक्त काव्य-लक्षणों में शब्द, पदावली, शब्दार्थ या वाक्य ही तो काव्य हैं जिनको बोलकर ही व्यक्त किया जा सकता है। अतः संवाद-योजना को शब्देन कहना अनिवार्य नहीं समझा गया यद्यपि पंच महाकाव्यों तथा तदुत्तरवर्ती आज तक के महाकाव्यों में संवाद-योजना मिलती ही है। “श्रीशिवराज्योदयम्” में अत्यन्त सजीव संवाद-योजना हुई है।”²¹⁴ “श्रीशिवराज्योदयम्” संस्कृत महाकाव्य परम्परा में अभिनव आयाम

²¹³ Ranganath S., *Post Independence Sanskrit Epics*, p. 29

²¹⁴ Shukla Abhinav, *Śrī Śivarājyodayam Mahākāvya Kā Sāhitya Śāstrīya Adhyayan*, p. 541

का उद्घाटन और प्रसिद्ध प्रस्थान व्यतिरेकी रूप से महाकाव्य के लक्षणों को प्रभावित करने वाली कृति है।”²¹⁵

Rahash Vihari Dwivedi says:

“सामान्यतया वर्णन, संवाद और वक्तव्यों के लिए अनुष्टुप् और उपजाति को अंगीकृत किया गया है। इसी कारण महाकाव्य में ७५ प्रतिशत इनहीं दो छन्दों का प्रयोग हुआ है। स्तुति, नृत्य, विनम्रताप्रदर्शन, नारेवाजी आदि में संस्कृतगीतों तथा हिन्दी और महाराष्ट्री के सुललित पद्य विन्यास में लब्धप्रतिष्ठित छन्दों का प्रयोग करते हुए कवि ने अन्तिम सम्भावना तक काव्य को लयात्मक बनाने का प्रयास किया है। इस प्रकार वस्तुविन्यास, पात्रचित्रण, रसपरिपाक, भाषाशिल्प, विविधवर्णन, अलंकार-प्रयोग, छन्दयोजना आदि की दृष्टि से यह महाकाव्य महत्तम आदर्श प्रस्तुत करता है। श्रीशिवराज्योदय महाकाव्य एक अनुपम कृति है इसमें कोई सन्देह नहीं है।”²¹⁶

Rahash Vihari Dwivedi writes:

“समग्रं महाकाव्यं शिवराजस्य घटनाचक्रेष्वेव केन्द्रीभूतं तथापि विशालकाव्ये कथावस्तुनि पात्राणां बाहुल्यमपि विद्यते। किमपि कविकल्पितं पात्रं नास्ति। चरितनायकोऽत्र शिवराजो विद्यते।”²¹⁷

VII.III KṢATRAPATI-CARITAM

Kṣatrapati-caritam (KPC)²¹⁸ is composed by Umashankar Tripathi in 1974. He was erudite scholar of Sanskrit and English literature. He was born in Babu Gaun

²¹⁵ *Ibid*, p.538

²¹⁶ Dwivedi Rahash Vihari, *Sanskrit Mahākāvya kā Samālocanātmak Adhyayan*, 2001 p.239

²¹⁷ Dwivedi Rahash Vihari, *Arvachin Sanskrit Mahākāvynuśīlanam*, 1981 p.24

²¹⁸ Sharma Uma Shankar Tripathi, *Kṣatrapati-caritam*, 1974

Singha; district Devariya, U.P. on 1 January 1922. His father's name was Ramanaresh Tripathi. His father was expert in Sanskrit. The poet served Sanskrit literature until the last breath of his life. He died on 9th November 1981.

KPC is a historical epic poem, divided in 19 cantos and 2293 verses, based on the life of Shivaji. The poet has not given the titles to the cantos. The hero of this epic is Shivaji. The poem commences with prayer of Saraswati:

श्रेयसामेकभू – ज्योति – स्मृतालोक – नन्दिनी।

वाचां जपतु सा देवी यस्यां विश्वं प्रसूयते ॥ १.१

अन्तःस्थिता विजयतां भावना सा शरीरिणाम्।

यदुन्मेषप्रसारो हि विश्वमित्यभिधीयते ॥ १.२

The first canto narrates the glory of India, praise of Indian culture and importance of Sanskrit literature in India. The second canto opens with the brief introduction on the geographical condition of India. The third canto begins with the childhood of Shivaji, empire of Muslim kings and miserable condition of Indian people. The fourth canto narrates the miserable condition of Shivaji, miserable condition of motherland and Shivaji's oath to fight against injustice of Muslim Empire. The fifth canto narrates Afzalkhan's effort to kill Shivaji, fails in his mission and Afzalkhan's arrival in *Pratapagad*.

The sixth canto explains the incidents that Shivaji sent his spies in the camp of Afzalkhan, drama performed by spies on the theme of the *Rāmāyaṇa* and the *Mahābhārata*, returned of spies knowing the secret of Afzalkhan. The seventh canto describes Afzalkhan's spies' arrival in the camp of Shivaji and Krishnaji misbehaves with Shivaji. The eighth canto describes Shivaji sent a spy, meeting

with Afzalkhan and Shivaji and Afzalkhan's attack on Shivaji. The ninth canto deals with glory of Bijapur, Bijapur's sacrifice for his master Shivaji. The tenth canto begins with the description of Delhi, description of Aurangzeb, arrival of Aurangzeb in uncle's kingdom, entry and attack of Shivaji in the camp of Sayistakhan with soldiers.

The eleventh canto states Shivaji's departure for the forest for the milk of tigress, bravery of Shivaji and advent of Shivaji with the milk of tigress. The twelfth canto describes the defeat of Jasvantasinh, battle between Shivaji and king Jayasinh, Purandara fort surrounded by the enemies and Shivaji's preparation to go to the court of Mugal. The thirteenth canto deals with the descriptions of Mugal Empire and its pride. The fourteenth canto narrates Shivaji's insult in the court of Samrāta, arrest of Shivaji, ran away of Shivaji with the help of sweet bucket. The fifteenth canto discusses arrival of Shivaji in disguise in his capital, and description of various natural phenomenon.

The sixteenth canto comprises of valorous deeds of Shivaji, war with Udaybhanu, death of Tanaji and Shivaji's pain on the death of Tanaji. The seventeenth canto deals with Shivaji opposition for the tax and coronation of Shivaji. The eighteenth canto comprises of coronation of Shivaji and pilgrimage of Shivaji. The nineteenth canto deals with the brief introduction of his administration.

The poem ends with following verse:

यस्योद्योगानुबन्धैरभिभयविधुरे मानसे भारतानां

सद्विश्वासः प्रतिष्ठामलभत सहठं व्यूढशङ्कामपास्य ।

रेजे स्वातन्त्र्यधर्मो व्यसनशतभुवं दास्यवृत्तिं विभिद्य

शक्तिः क्लैब्यं निहत्याऽनमयदरिशिरः श्रेयसेऽसौ शिवोऽस्तु ॥ १९.११

Kṣatrapati was a national leader, fought against Mughal Empire with courage and patience. Through his bravery, his fame is not bound to his state Maharashtra but becomes famous in all over the world.

तारकारिमिव साऽऽह पुत्रिणी

तत्क्षणं सुतमुदारदर्शना।

विस्तृतेऽपि वद दुर्गमण्डले

दुर्गता तनय केन मेऽधुना ॥ १६.२०

KPC is composed in various metres like *Anuṣṭup*, *Sragdharā*, *Upajāti*, *Varṇastha*, *Vasantatilakā*, *Śārdūlavikrīḍita*, *Draivlambita*, *Pramāṇikā*, *Kālabharṇ*, *Rathodhatā*, *Mandākrāntā*, and *Mālinī*. The great poet of Sanskrit literature Kālidāsa used *Kālabharṇ*; and hence following the style of Kālidāsa the poet has used metre *Kālabharṇ*. Let us see the example of *Kālabharṇ*:

तामिस्थमाहवरमां नृपतिर्विनेतुं

प्राज्यं यदर्पयदुदारवलर्द्धियोगम्।

आनन्त्यनिधनमनुरागवती निनाय

सा तत् प्रियाय रुचियौतुकमेव सर्वम् ॥ १०.१०५

KPC is full of *Vīra* sentiment while *Hāsyā*, *Karuṇa*, *Raudra*, *Bhayānaka*, *Bibhatsa*, *Adbhuta* and *Śānta* are described as minor sentiments.

Let us see an example *Vīra rasa*:

निजासनं सानुनयं स्ववाजिने

ददौ भटः कुन्तमतोलयत् परः।

चुचुम्ब चैकोऽसिलतामरिच्छिदं

रणश्रियः कार्तिकथैकलेखनीम् ॥ ३.४९

An example of *Bhayānaka rasa*:

विलोक्य कश्चिद्रिपुरोषशोषितं

भियाऽस्तवाचो विनता इवाक्षमाः।

क्रमेण लब्ध्वापि तमेव दुर्णयं जनाः

स्वगुप्त्यै स्तवनं व्यधुर्द्विषाम्॥ ३.३८

This epic is adorned with various figure of speech like; *Yamaka*, *Anuprāśa*, *Upamā*, *Utprekṣā*, *Virodha*, *Dīpaka*, *Anuprāśa*, *Rūpaka*, *Atiśyokti*, *Distānta*. Let us see the example of *Anuprāśa*;

चतुर्वर्ण सदाचारा चतुराश्रम वर्तिन।

चतुर्वर्गफला सृष्टिर्व्यासाद्वा चतुरानन॥ १.६६

Example of *Atisayokti*;

एकं वयो लसति यौवनमेव यस्मि-

न्नेकव्रतं मदिरवारवधूविलासः।

एकं फलं विषमपुष्पशरानुतोषो

वेशस्तथामरधरा द्वयमेव सर्गे॥ १३.२५

Let us see an example of summer season:

कमलिनीमधुगन्धमदालसाः

द्रूमकुले च निदाधखलीकृताः।

अनुभवन्त्यलयोऽपि सहाण्डजै-

र्यमवतामवतारमिवात्मनि॥ ६.४१

Praise and glory of Rajasthan:

स्वातन्त्र्यरक्षाक्रतुकीर्तितच्छटा

या राजपुत्रैः प्रथिता प्रजावती।

सेयं मरौ शर्करिलेऽपि सोत्सुकं

सूते सदा केवलमुज्ज्वलं यशः॥ २.५२

Manisha Shukla writes:

“क्षत्रपतिचरितम् की भाषा प्राञ्जल है जिसमें समासयुक्त पदावली का भी प्रयोग हुआ है। शब्दविन्यास हृदयग्राही हैं तथा स्थान-स्थान पर

भाषा में प्रवाह एवं सरलता का दर्शन होता है। उमाशंङ्कर शर्मा ने इस प्रकार अपनी व्यञ्जनात्मक एवं मधुरतम भाषा के उपयोग से इतने सरस काव्य की रचना की कि उसका काव्यात्मक सौन्दर्य प्रखर रूप से अलौकिक हो उठा है। “क्षत्रपतिचरितम्” में शिवाजी को आदर्श नायक के रूप में प्रस्तुत किया गया है। महाकाव्य में एक और जहाँ जीजाबाई की सांसारिक बन्धन से विरक्ति की समस्या को प्रस्तुत किया गया है वहीं दूसरी ओर उनके पुत्र प्रेम एवं राजनीतिक भूमिका को भी प्रस्तुत किया गया है। निःसनदेह “जननी जन्मभूमिश्च स्वर्गादपि गरीयसि” न्याय से महाकाव्य में जन्मभूमि एवं जननी दोनों के महत्त्व एवम् आदरभाव को दर्शाने का प्रयास किया गया है।”²¹⁹

Raghuvansa Prasad Shukla rightly remarks:

“क्षत्रपतिकार की काव्य निर्मित पूर्ववर्ती महाकाव्यों से प्रभावित होकर भी अपनी निजता से उर्जस्वित है। देश-काल, पात्र आदि का पूरा औचित्य-निर्वाह उनके काव्य शिल्प में सर्वत्र परिलक्षित होता है।”²²⁰

V.VI YAŚODHARĀ MAHĀKĀVYAM

Yaśodharā Mahākāvyam (YM)²²¹ is composed by Ogeti Parikshit Sharma in 1976. The poet was born on 10th august 1930. He has completed his master degree in both subject Sanskrit as well as English literature from Mumbai University. He is very famous poet not only in Sanskrit but also in ‘Marathi’, ‘Telugu’, and ‘English’ literature. He is known for his *Parikshita-Nataka-Chakram* (plays) which

²¹⁹ Shukla, Manisha, *Kṣatrapati-caritam Mahākāvya Kā Samikṣātmak Adhyayana*, 2007.

²²⁰ Shukla, Raghuvārṇśa Prasad, *Kṣatrapati-caritam Mahākāvya Kā Samikṣātmak Adhyayana*, 1996.

²²¹ Sharma, Ogeti Parikshit, *Yaśodharā-mahākāvyam*, 1976

is composed by him in Sanskrit. The subject matter of this epic is based on the life of Yaśodharā.

Satyanarayana rightly remarks:

“Mr. Ogeti Parikshit Sharma has written a *Kāvya* in Sanskrit by name ‘Yaśodharā’. The name itself suggests that it is a book on Gautama-Buddha, as ‘Yaśodharā’ is the wife of Gautama. It may be said that it is to some extent a compilation of verses at different times, giving it a form of *Kāvya*. That even in these days people are writing *Kāvya* in Sanskrit proves the untruth of the saying that Sanskrit is a dead language...He is not a simple scholar in Sanskrit and Telugu. He also knows the music, both *Karnatic* and *Hindustani*. He included the names of many Ragas in the descriptions of Yaśodharā and Gautama’s peregrinations in the flower garden. Yaśodharā sang in many tunes. She being a Royal child is but natural; she must have been tutored in music also. He closes the book with a fine touch, rather establishing the Buddha religion.”²²²

YM is consists of 20 cantos and 1070 verses, which carry the narratives from Shuddhodana the king of the *Kapilavastu* through the marriage of Gautama for penance, the tragic sorrow of the royal household until the final visit of Gautama after his enlightens and the message of religious faith that he brings. In this poem poet has been given the subtitles of the cantos following the tradition of an ancient poet. The cantos of this epic are neither too big nor small but appropriate with the incident that was arise in the life of Yaśodharā.

²²² *Ibid*, (Forward), p.4

This epic poem begins with the following verse:

श्रीविघ्नराजो विहसन् प्रदद्यात्
धृत्वा मुखे शाश्वत-सौख्य-चक्रम्।
पीठोपरि-न्यस्त-सुदर्शनाख्यम्
दृष्ट्वाच्युतं चक्रकृते भ्रमन्तम्॥ १.१

The first canto begins with praise of Gautama-Buddha, description Viśvanātha and his teacher, poet's love towards Sanskrit language, natural beauty of Himālaya and description of river Rohini. The second canto opens with greatness and beauty of *Kapilavastu*, beauty of garden, description of Suddhodana and birth of Gautama. The third canto deals with beauty of Yaśodharā and merits of Yaśodharā. The fourth canto deals with marriage ceremony of Gautama, coronation of him and the description of spring season. The fifth canto starts with the journey of couple and description natural beauty.

The sixth canto narrates description of rising sun and Gautama's touring in city. The seventh canto contains pregnancy of Yaśodharā, beauty of full moon night and her dream. The eighth canto deals with birth of beautiful child and beauty and qualities of child. The ninth canto starts with the mental agony of Gautama, form of unreal world and renunciation of him. The tenth canto consists of miserable condition of Yaśodharā in separation of Gautama, Gautama in the form of ascetics, departure of Gautama in the direction of forest.

The eleventh canto starts with shock and sorrow Gautama's wife and grief of Nanda. The twelfth canto begins with the conversation between Yaśodharā and his friend and pitiable condition of Yaśodharā in the separation of Gautama. The thirteenth canto consists of separation of Gautama and Yaśodharā, and nourish of

her child. The fourteenth canto narrates the greatness of गृहस्थाश्रम among four *Āshramas*. The fifteenth canto deals with consolatory speech of Suddhodana, advice of friend Sumana to Yaśodharā.

The sixteenth canto narrates description of Yaśodharā, speech of her and description of seasons. The seventeenth canto begins with the childhood of Rahula and conversation between Rahul and Yaśodharā. The eighteenth canto discusses Rahul's questions to his mother. The nineteenth canto deals with sorrow of his mother hearing the question of Rahul. The twentieth canto narrates the arrival of Gautama with his disciples in the form of *Yogi* and message of him for the world. The poem ends with following verse:

तां भामिनीं राहुल-पुत्रकं च
बुद्धोदिदेशाखिल-बौद्ध-धर्मम् ।
सर्वोपि भक्त्या विजजाप सूक्तं
गच्छामि बुद्धं शरणं महान्तम् ॥ २०.३९

An example of *Viyogīnī* metre:

अबला विवशा गता सती प्रियभोग-स्मरणैर्विबोधिता ।
पटुघोरममुं निनिन्द सा तिमिरालंकृत-चन्द्रमण्डला ॥ १३.१

Let us see an example of metaphor:

चकोरनेत्रा चलदृग्विलासैः
विचित्र-हारावलि-तारकाभिः ।
ग्लौपाण्डुवक्त्रामृतदेहकान्त्या
रराज पिण्डीकृत-चन्द्रिकेव ॥ ३.२७

Miserable condition of Yaśodharā:

तन्मधुमयगीतं प्रथितं नूनम्
यद् गाढं कथयति विषाद-भावम् ।

करुणा-रस-भरितं मधुरं गीतम्

स्वान्तं कुरुते विमलं सततम् ॥ पृ.३

An example of good sayings:

प्रायेणलोके भगवान्विरिञ्चिःसृ

विधाय सौख्यं विविधं महिना ।

एकेन हीनं कुरुते जनालिं

नेकत्र सर्वो गुण-संनिपातः ॥ २.७७

Absence of physical enjoyment does not necessarily mean and lead to spiritual achievement. This is the defense of Yaśodharā, so lucidity put forth:

कथमेवमनन्य-चिन्तया ग्लपितं कोमल-मानसं तव ।

न हि देहिक-सौख्य-हीनता परमार्थाय पदं भविष्यति ॥ १३.१६

The description of Himālaya:

हिमालयः प्राकृत-दिव्य-रूपः

प्राकारवद्रक्षति भव्यदेशम् ।

सजैत्रयात्राहत-पुण्यभूमिः

मा भूदितीवासकलं ततान ॥ १.८६

G. K. Bhatta observes:

“The pathos in the life of a super human’s wife is the governing sentiment of this epic. It is more than an epic of emotion rather than an epic of narration.”²²³

S. Ranganath rightly observes:

“The poet’s style and diction are mature and weighty without being heavy. He preserves the dignity of Sanskrit language without sacrificing clarity. Conscious of poetry writing, he

²²³ Bhatta, G. K., *Ibid*, (Forward), p.15

does not strain after word effect, rhetorical display, or artificial construction.”²²⁴

Rabindra Kumar Panda remarks:

“It is interesting to say that some of our modern poets have glorified the character of women. The heroines are depicted as the hero of the long poems. It is a good trend and it dispels the misconception that male writers are writing only for the males.”²²⁵

Indu Deshpande rightly points out:

“This epic has been written according to scientific rules about epic. There are descriptions of palaces, mountain, river, seasons, and details of married life and record of important happenings. The author wrote this epic as he has great sympathy for Yaśodharā in his mind.”²²⁶

VII.IV KERALODAYAM

*Keralodaya*²²⁷ epic poem is composed by K.N. Ezhuthacchan in 1977. He belongs to Malaba in Kerala. He has studied and occupied many academic positions both in Kerala and in Tamilnadu. He was a scholar and author in both languages Malayalam and Sanskrit. He has written epic poem *keralodaya* in five *Mañjarīs* viz. *Svapnamañjarī*, *Smṛtīmañjarī*, *Āitihiyamañjarī*, *Bidhamañjarī*, and

²²⁴ Ranganath, S., *op.cit.*, p. 131

²²⁵ Panda, Rabindra Kumar., *Some Noteworthy Sanskrit mahākāvyas of Twentieth century*, in *Essays on Moderan Sanskrit Poetry*, p.39

²²⁶ Deshpande, Indu, *Post Independence Sanskrit Mahākāvyas in Maharashtra*, in *Post Independence Sanskrit Literature: A Critical Survey*, p. 145.

²²⁷ Ezhuthacchan K.N., *Keralodaya*, 1977.

Caritramañjarī. *Keralodaya* consists of 21 cantos and 2498 verses. The first *mañjarī* is consists of 2 cantos and 168 verses. The second *mañjarī* consists of 5 canto and 514 verses. The third *mañjarī* consists of 6 cantos and 496 verses. The fourth *mañjarī* consists of 2 cantos 329 verse. The fifth *mañjarī* consists of 6 cantos and 977 verses. The fifth *mañjarī* is very long comparing the other one.

Keralodaya is a historical poem. He described in his epic poem history of Kerala from mythical times to the present day in lucid style. This historical theme is taken from many works pertaining to the legends available in Malayalam literature. It deals with the entire history of Kerala State and its Political, Social, and Cultural aspects against the background of South Indian History. The poem begins from the legendary origin by Paraśurāma up to the reunification of the land in the second half of the 20th century.

The poem begins with the following verse:

पुरा पुरारिशिष्यः स परारिर्भृगुनन्दनः।
उबास तपसा विन्ध्य तटपर्णकुटीरके ॥ १.१
अस्वपद्मरतः कोणे परशुः प्रायशोऽलसः।
स्वपूर्वदर्पमिव तं ददर्श निभृतं मुनिः ॥ १.२

The poem ends with the following verse:

समरमहाङ्कणविद्युतमहायुध
विकटकिणाङ्कितवीरवराः।
शृणुत, निबोधत विपदि च सम्पदि
जनहितसर्गपरा भवतः ॥

Rabindra Kumar Panda remarks:

“The balance between poetic imagination and conformity with the available facts has been maintained with great success. Being an authority on Kerala history, culture and literature, the poet has a full command on the field and is at home with all details regarding facts. His poetic imagination helps him to paint graphically the whole picture in keeping with the facts available. As a modern poet with progressive ideas and a literary critic through with the rules of the game, Prof. K.N. Ezhuthacchan attempts not only in composing an excellent epic poem following the classical tradition, but also making it accessible from modern standpoint as well.”²²⁸

The poet has nicely portrayed the beauty of Vaigai of Madurai:

सध्याभ्रबिम्बनमिषा द्वेगवत्या जलेऽपतत् ।
भूतवर्गसमुत्सृष्टं बन्धूकच्छवि शोणितम् ॥ ५.१५५ ।

The description of Kerala:

इति स्मृतिस्वप्नविशेषदृश्यकै-
रनादिकालस्य विशेषभूमिका ।
चिरादता मङ्गलनित्यदायिनी
मही प्रजामेममयी महीयते ॥ ३.१

The poet uses various philosophies of great sages of India like Gandhi and Sañkrācārya. Let us the example of Gandhiji’s philosophy:

शास्त्रं कला धर्मविधिश्च नीति
र्यन्त्रं च मन्त्रं गुरु राज्यतन्त्रम् ।

²²⁸ Panda, Rabindra Kumar, *op.cit.*, p. 32

समष्टितोषाय विभाति सर्वे

समाजसौख्ये सकलं कृतार्थम् ॥ २१.८४

The poet himself writes in the author's note:

“I wanted to see how far classical Sanskrit could be used as a vehicle of modern poetry with a serious purpose and progressive outlook. An attempt has been made here to present on a broad canvas the cultural, political, and social history of Kerala with a national and international background. But at the same time, care has been taken throughout to see that it is prominently and decidedly a work of art. Though the classical framework is used, the aim has been to present regional life in all its verities following blindly and old rule, method or set pattern.”²²⁹

P.K. Sasidharan Nair observes:

“K.N. Ezhuthacchan was not only a scholar and poet but he was also a patron of letters. That could be seen throughout his *mahākāvya*, which is his masterplace.”²³⁰

C. Rajendra writes:

Keralodaya departs from conventional historical *Mahākāvyas* in its concept of history as common people's history and its realistic portrayal of men and events. The author has shown profound mastery over classical Sanskrit language to represent the most modern concepts without compromising its

²²⁹ By the author, Trivendrum, Kerala, 1978, p.vii

²³⁰ Nair, P.K. Sasidharan, *A Glimpses of Five Mahākāvyas Originated in Kerala Since Independence*, in *Post Independence Sanskrit Literature: A Critical Survey*, p. 101

quality...Through this epic poem, Dr. K.N. Ezhuthacchan has demonstrated the versatility and power of Sanskrit to represent even contemporary thoughts in an amazingly simple manner. The work, therefore, remains the living testimony of what Jawaharlal Nehru describes in his *Discovery of India* as the vitality and persistence of Sanskrit”²³¹

VII.VI ŚRĪMAT PRATĀPA RĀNĀYAṆAM

Śrīmat-Pratāparānāyaṇam (SP) ²³² is composed by Ogeti Parikshit Sharma in 1989. The poet is famous not only in Sanskrit literature but also in ‘Marathi’ and ‘Telugu’. He has written many poems, dramas and *Mahākāvyas* in Sanskrit as well as Marathi and Telugu literature. SP is composed in 80 cantos consisting of 4233 verses.

This biography brings to light the indomitable and determination of Mahārāṇā Pratapa, a symbol of bravery and patriotism in the country. The hero of this epic poem is Maharana Pratapa while Bappa Rawal, Rana Ratnasingh, Hammir, Kumbha Rana, Sangramsinh, Vikramajit, Udayasingh, Krishnasingh and Akbar are minor characters of this poem. This epic poem remind us about the Vālmīki’s *Rāmāyaṇa* because the whole story of this epic poem has divided into six *Kāndās* viz. *Mewādakāṇḍa*, *Udayakāṇḍa*, *Araṇyakāṇḍa*, *Delhikāṇḍa*, *Haldīghātakāṇḍa*, and *Vijayakāṇḍa*.

The epic begins with the following verse:

²³¹ C., Rajendra, *op.cit*, p. 94

²³² Sharma, Ogeti Parikshit, *Śrīmat-Pratāparānāyaṇam*, 1989

श्रीमत्प्रतापराजन्तं नौमि दिव्यमहौजसम् ।

सर्वलोकसमाराध्यं सूर्यं प्रत्यक्षदैवतम् ॥ १.१.१

एकलिङ्ग महालिङ्ग सृष्टिस्थितिलयालयम् ।

वेदघोषाभिसंपूतं जाह्नवीतोयसिञ्चितम् ॥ १.१.२

The first *Kāṇḍa* divided into two parts and hence poet gives separate number of each canto. Let us see the titles of the first part of *Mewādakāṇḍa*.

Cantos	Verses	Title of cantos
I	6	दैवप्रार्थना ।
II	12	कविगुरुस्तुतिः ।
III	29	कविवंशपरिचयः ।
IV	16	भारतभारती ।
V	26	संस्कृते कविता किमर्थम् ।
VI	7	कवेः काव्यसन्ततिः ।
VII	21	काव्यं प्रति कविसंभावना ।
VIII	43	कविविज्ञापना ।

The second part *Mewādakāṇḍa* is running:

Cantos	Verses	Title of the cantos
I	51	राजस्थानगरिमा ।
II	48	मेवाडमहिमा ।
III	52	चित्तौड़दुर्गवैभवम् ।
IV	52	श्रीयशोविष्णुवर्धनौ ।
V	67	बाप्पारावलः ।
VI	36	राज्ञी पद्मिनी ।
VII	67	राणारत्नसिंहः ।

VIII	46	राणाहम्मीरः।
IX	57	कुम्भराणा।
X	42	देवी मीरा।
XI	52	संग्रामसिंहपरतिष्ठा।
XII	53	राणाविक्रमजित्
XIII	42	पन्नाधात्री
XIV	41	उदयसिंहस्य व्यक्तित्वम्
XV	35	कृष्णसिंहस्य चारित्र्यम्
XVI	51	उदयराणामरणानन्तरं राजसभायां-वाग्विवादाः कृष्णसिंहं प्रति

The second *Udayakāṇḍa* is consists of 14 cantos and 762 verses:

Cantos	Verses	Title of the cantos
I	48	उदयपुरवर्णनम्
II	73	प्रतापराणाव्यक्तित्वम्
III	47	शक्तिसिंहस्य स्वभावः
IV	50	चेतकवर्णनम्
V	61	भ्रातृकलहः
VI	55	प्रतापवननिष्कासनम्
VII	53	जगमल्लस्य पट्टाभिषेकसमारम्भः
VIII	61	प्रतापं प्रति कृष्णसिंहादीनां स्तुतिः
IX	51	वीरनार्या राणाप्रतापविवाहः
X	40	प्रतापेन नवग्रहपूजादिकरणम्
XI	55	श्रीराणाप्रतापपट्टाभिषेकः
XII	55	सपत्नीकस्य राणाप्रतापस्य वनगमनम्

XII	52	राणासन्देशः
XIV	61	राणाप्रतापदेशभक्तिः

The third *Araṇyakāṇḍa* is consists of 11 cantos and 497 verses:

Cantos	Verses	Title of the cantos
I	43	अरण्यवर्णनम्
II	42	प्रतापस्य सन्देशमाकर्ण्य कुटीरनिर्माणम्
III	56	उदयसागरसमीपे राणाप्रतापनिवासः
IV	42	माहुः नाम भिल्लसर्दारस्य वर्णनम्
V	50	वसन्तागमः
VI	57	असफ्खानस्य वधः
VII	40	फरीदखानस्य वधः
VIII	41	अब्दुल्लाकासीम्खानयोः वधः
IX	40	फिरोजखानस्य अपि च षाबाज्खानस्य वधः
X	40	अष्टकष्टपरिवेष्टितः राणाप्रतापः
XI	46	प्रतापसिंहावलोकनम्

The fourth *Delhikāṇḍa* is consists of 14 cantos and 631 verses:

Cantos	Verses	Title of the canto
I	51	अकबरस्य चारित्रम्
II	55	दिल्लियां अकबरस्य भवने कामपानशाला
III	56	अकबरस्य परितापः
IV	40	शत्रुपक्षे शक्तिसिंहस्य प्रवेशः
V	38	मानसिंहस्य व्यक्तित्वम्
VI	60	अकबरमानसिंहयोः मन्त्रणा
VII	43	उदयसागरतटे मानसिंहप्रतापयोः समागमः

VIII	35	प्रतापेन मानसिंहाय प्रत्युत्तरदानम्
IX	35	अक्बरस्यौन्नत्यं निगद्य मानसिंहः राणाप्रतापं तर्जयति
X	41	क्रुद्धेन राणाप्रतापेन मानसिंहाय प्रत्युत्तरदानम्
XI	38	मानसिंहं प्रति कृष्णसिंहस्योद्गारः
XII	46	अतिथिभोजनोत्सवे कलहः
XIII	53	ग्रीष्मर्तुवर्णनम्
XIV	40	राणाप्रतापवर्तनमुद्दिश्य अक्बरचक्रवर्तिन मानसिंहनिवेदनम्

The fifth *Haldīghātkaṇḍa* is consists of 17 cantos and 925 verses:

Cantos	Verses	Title of the canto
I	35	हल्दिघाटस्य स्वरूपवर्णनम्
II	47	अक्बरेण समादिष्टः मानसिंहः हल्दिघाटसमराङ्ग प्रति चमूं चालयति
III	40	चमूचालनमुद्दिश्य राणाप्रतापाय भिल्लनिवेदनं ततः परं कृष्णसिंहादीनां मन्त्रणा च
IV	54	स्वानुचरान् संबोधयन् राणाप्रतापः चमूं चालयति हल्दिघाटप्रदेशम् अपि च प्रयुध्यति शत्रुभिः
V	61	हल्दिघाट्रणाङ्गणम्
VI	55	चेतकस्यकृते प्रतापविलापः
VII	55	दास्ये संतप्तः शक्तिसिंहः हल्दिघाट्युद्धे राणाप्रतापेन सहितः मानसिंहादिभिः योद्धुं प्रतस्थे
VIII	50	रक्तकासारवर्णनम्
IX	58	क्षत्रगात्रं प्रतापं गिरिगुहायां प्रवेशयन्ति विश्रान्तर्थं कृष्णसिंहादयः

X	60	प्रावृज्जृम्भणम्
XI	53	बालिकायाः हस्तात् मार्जारिणापूपापहरणं अपि च राणाप्रतापेन षण्मासकालावधिविश्रान्त्यर्थं अक्बराय पत्रप्रेषणम्
XII	56	पाटेश्वरी राणाप्रतापं कर्तव्यं ब्रूते
XIII	100	दिल्लयां अक्बरराजसभा
XIV	42	भिल्लमुखात् राणाप्रतापस्थितिं विदित्वा जोषीमाता पृथ्वीराजयोः परितापः
XV	42	पृथ्वीराजाब्दुल्रेहमानयोः मन्त्रणा
XVI	52	अब्दुल्रेहमानपृथ्वीराजयोः पत्रं श्रीराणाप्रतापाय कृष्णसिंह श्रावयति
XVII	65	पत्र श्रवणानन्तरं प्रतापः न काङ्क्षे विश्रान्तिमिति अब्दुल्रेहमानपृथ्वीराजाभ्यां पत्रं प्रेषयति

The sixth *Vijayakāṇḍa* consists of 8 cantos and 466 verses:

Canto	Verses	Title of the cantos
I	52	निर्वेदेन परिणद्धमूर्तिः राणा स्वीयभावं अनुचरान् प्रति विशदयति
II	100	भामासाहिराणाप्रतापयोः मेलनम्
III	51	प्रतापस्य विजययात्रा
IV	52	राणाविजयोत्दवं समाकर्ण्य अक्बरः स्वमन्त्रिमण्डलैः मन्त्रयति
V	55	स्वातन्त्र्योत्सवः
VI	52	अमरसिंहराज्याभिषेकः
VII	52	राष्ट्रपुरुषस्य राणाप्रतापस्य अन्तिमभाषणम्

“*Mewāḍa-kānḍa*” is the title of first *kānḍa*, divided into two parts. The first part begins with the prayer of god Sun, brief account of poet’s lineage, praise of Sanskrit and etc. The second part consists of 792 verses covering the sixteen topics. It begins with the glory of Rajasthan and its beauty, description of heroes and heroines, glory of *Mewāḍa* and description of Rajasthan’s heroes and heroines. The second *Kānḍa* entitled with “*Udaya-kānḍa*” consists of 14 cantos and 762 verses. It contains description of Udaipur, characteristic of Pratapa, beauty, courage and prowess of Chetak, dispute between two brothers Rana Pratapa and Shakti Sinh, arrival of Pratapa in the forest, marriage of Pratapa and coronation of Pratapa.

The third *Kānḍa* entitled with “*Araṇya-kānḍa*” consists of 11 cantos and 497 verses wherein the poet narrates Pratapa’s condition in the forest, his roaming in the forest, residence of Pratapa in the forest, characteristic of Bhilla, description of *Vasanta* and heroic deeds of Pratapa. The fourth *Kānḍa* entitled with the *Delhi-kānḍa* consisting of 14 cantos and 631 verses. It’s begins with the characteristic of Akbar, the great king of Mugal emperor and ends with the report submitted by Man Singh, his Rajaput brother-in-law and general about the activities of Pratapa.

The fifth *Kānḍa* entitled with “*Haldīghāt-kānḍa*” consists of 17 cantos and 925 verses. It opens with description of *Haldīghāt*, historical battle of *Haldīghāt*, description of horse, heroic deeds of Chetaka, description of battle, the aftermath of the battle, and the pathetic culmination of Rana Pratapa’s plight. The sixth

Kāṇḍa entitled with the *Vijayakāṇḍa* consists of 8 cantos and 466 verses. It narrates victory of Pratapa, procession of Pratapa, coronation of Pratapa and description of Akbar being frustrated in his design to vanquish Rana Pratapa. He concludes the inspiring biography with the concluding canto entitled conclusion of the life mission of Rānā Pratapa. Here is the end of the epic poem.

The poem ends with the following verse:

सकलनृपातिवर्गाः दुःखापूर्णेऽहं हिः

नयनसलिलपूर्णेः दग्धिरेवात्र तस्थुः।

नरपतिललनास्ताः तीव्रदुःखार्तितप्ताः

कटुविचलितनादैः शब्दितं रवं विचक्रुः॥ ६.८.५२

SP composed in 33 metres viz. *Anuṣṭup*, *Swāgatā*, *Upajāti*, *Puṣpitaṅgrā*, *Rathodhatā*, *Śālinī*, *Gītī*, *Āryā*, *Varṇāśāstha*, *Āryāgītī*, *Tetgītī* (Telugu metre), *Ātaveladi* (Telugu metre), *Rucirā*, *Indravamśā*, *Ovī* (Marathi metre), *Indravajrā*, *Upendravajrā*, *Mālinī*, *Śikharīṇī*, *Vasantatilakā*, *Dṛṭavilambita*, *Pañcacāmara*, *Śārdūlavikrīḍita*, *Viyogīnī*, *Upagītī*, *Prabhātvṛṇam*, *Bhujāṅgaprayāta*, *Mandākrāntā*, *Chandragati*, and *Praharṣinī*. However, various metres are used accordance with the incidents of Pratapa's life by the poet. For example, the poet has used *Rathodhatā* metre, while the poet described the beauty and description of Pratapa's horse, Chetak e.g.

चेतकः चटुलपुच्छधूननः

संततं प्रकृतिदर्शनोत्सुकः।

हेषया भणितविश्वमण्डलः

वायुवीजितसटाच्छटाच्छटाञ्जितः॥ २.४.३

The poet uses *Viyogīnī* metre, at the time of separation, Pratapa and his horse chetak:

शृणु रे मम मित्रबान्धवाः

परदास्ये निरताश्च संततम् ।

न कदापि विचारयन्ति ते

परधर्मो भुवि दुःखदायकः ॥ ५.६.३७

The specialty of this epic poem is regional metres are also used by the poet like Marathi 'Ovī' and Telugu metres like 'Tetgītī' and 'Ātveladi'. Let us see the examples of regional metres respectively.

Example of "Tetgītī"

निश्चयमनसा सर्वे चावश्यक

करणीयानि विधाय सान्तम् ।

कृत्यानि ते वसन्तः रिपुबलदमन

मनोभिश्चासन् वनेऽपि ॥ ३.३.५६

The examples of "Ovī"

मुदिता बहुधा घरणीपतेः

मधुरमोहननाट्यकलायुताः ।

प्रययुः लपनैः सहसा नृपाः

विपिनसागरतीरमहो दुतम् ॥ ३.७.४०

Vīra is the main sentiment while *Raudra*, *Srngāra*, *Bibhatsa*, *Bhayānaka*, *Karuṇa*, *Adbhut* etc. are the subordinate sentiment of this epic poem. Let us see example of *Vīra* sentiment;

न चास्ति मार्ग एव राजवंशजन्मनामहो

भवन्तु सर्वसैनिकाः समर्पणप्रभाविताः।

विभूषितात्मसंयुताः स्वराज्यसाधने रताः

चरन्तु संगरे तु संस्मरन्तु चन्द्रशेखरम् ॥ ५.४.८

Let us see example of *Bhayānaka* sentiment, while the conversation took place between Akbar and Manasinh e.g.

राजाऽहम् अन्यराज्येभ्यः दातव्या मानवन्दना ।

जादानं च प्रदानं च जानामि विशदं भुवि ॥ ४.४.३८

This epic poem is full of natural beauty and description of six seasons like spring, summer, rains, autumn, cold weather, and winter. Let us see the example of *Vasanta* season:

वसन्तागमलुलितचैत्रयामिनी

विनीलताम्रहरितपीतरञ्जिता ।

मनोविकारलसितविश्वयौवने

निरन्तरं विकिरति रागभावनाः ॥ ३.५.२२

Example of summer season:

प्रचण्डतिग्मांशुवितापितानि

तडाककासारनदीजलानि ।

प्रकाशपूर्णानि दिगन्तराणि

दावाग्निदग्धानि वनान्तराणि ॥ ४.१३.१

Chandra Kishor Goswami writes:

“महाकवि पं.ओगेटि शर्मा का “श्रीमत्प्रतापराणायनम्” महाकाव्य भारतीय संस्कृति के उदात्त मूल्यों की परम निधि है। इसके प्रत्येक पृष्ठ और यहाँ तक की प्रत्येक पद्य से भारतीय सांस्कृतिक मूल्यों का प्रकाशन हो रहा है। महाकवि ने इस महाकाव्य के कथा-क्रम को अतिशय कुशलता से बुना है। उनके प्राक्कथन से स्पष्ट है कि कथा का ऐतिहासिक पक्ष, यदि उन्होंने कर्नल टाड के राजस्थान के इतिहास से ग्रहण किया है तो भाव-पक्ष उनके

द्वारा महाकाव्य के चरितनायक से सम्बद्ध प्रदेश-मेवाड, विशेषतः चित्तौड़ के विविध स्थानों की यात्रा कर प्रत्यक्ष दर्शन व अनुभूति से रचा गया है।”²³³

Prabhakar Apte observes:

“This *mahākāvya* would perhaps be unique in the sense that the life-sketch of Rānā Pratapa covering the major and minor incidents are perhaps not been covered by any other literary work in prose or poetry in any Indian or foreign language. In that, regard the presentation of Pt. Sharma may establish a landmark in literary historiography, by serving a source book for major and minor literary pieces to be construed with life history of Rānā Pratapa depicted in Sanskrit Rānāyanam as nucleus. Themes of tradition Sanskrit stories and romances, dramas and long poems have been a source of inspiration for parallel literary creation in regional languages. Pratapa Rānāyanam may claim that legacy with vast range of points of creative potential covered in this *mahākāvya*.”²³⁴

M. D. Paradkar says:

“आधुनिक काल में हमारी राष्ट्रिय भावना के साथ साथ हमारी संस्कृति पर चारों ओर से धार्मिक एवं वैचारिक आक्रमण हो रहे हैं; इसी लिए इस समय “देशं च भारतममुं स्ववशं करोमि” जैसी सही अर्थों में स्वतंत्रता की कद्र करनेवाले “परदास्यमग्नाः” की निर्मत्सना करनेवाला यह महाकाव्य अतीव सराहनीय माना जाएगा। इस महाकवि की भावना है कि “विश्वलोकशरीरेषु

²³³ *Ibid*, p. xiv

²³⁴ *Ibid.*, (Forward), p. xxxiii

रक्तं संस्कृतमेव हि” इसी लिए आपने “राष्ट्रैक्यतत्त्वभावेन” प्रस्तु महाकाव्य
की रचना संस्कृत में की”²³⁵

Ogeti Parikshit Sharma says:

“The poet has described that why the modern Sanskrit’s need in recent time. Let us see in poet’s himself word “when the society changes, naturally the language also changes to some extent. Rapid changes have been found in the history of literature of the world. Some Sanskrit scholars of the Universities and Heads of the Institutions say that the modern Sanskrit is not Sanskrit. That is just like any other language of India. I felt, that it is prejudicial statement. I am rather amazed to hear such statement. I do not know why and how they say like this. I am unable to understand the hidden truth behind their behavior and their remarks towards the language. I hope that the following stanza may answer the hidden truth.”

“प्रत्यक्षकविकाव्यं च रूपं च कुलयोषितः

गृहवैद्यस्य विद्या च कस्मैचित् यदि रोचते” ॥ काव्यमीमांसा²³⁶

VII.VII JĀNSHĪ-SWARĪ-CARITAM

Jānshī-Swarī-Caritam (JSC) is composed by Subodh Chandra Panta. The poet was born on 24 July 1932. He had completed primary and higher education from *Prayāga*. He has composed many works in Sanskrit literature. He has equal

²³⁵ *Ibid.*, p. xiii

²³⁶ *Ibid.*, (Prologue), p. xivii

command over Sanskrit and Hindi literature. The poet has narrated the whole biography of Ranī Lakṣhmībāī. JSC is consisting of 22 cantos and 1477 verses.

The main sentiment of this *mahākāvya* is *Vīra* while *Srīṅgāra*, *Hāsyā*, *Karuṇā*, *Raudra* and other are present as minor sentiments. The heroine of this epic is Rani Lakṣhmībāī. The poet has used many figures of speech and metres to compose this epic. This work is not available to me but Rahash Vihari Dwivedi gives the above information in his book.²³⁷ Let us see an example of *mahākāvya*:

ज्योतीषि सम्भूय समानितानि
केन्द्रे महाशक्तियुतान्यभूवन् ।
देशो यथाऽयं जडता रतोभाद्
दीपो धृतस्नेह इव प्रशाम्यन् ॥ १.२५

VII. VIII BHṚTYĀBHARANAM

Bhṛtyābharanam (BB)²³⁸ is composed by Shrirama Dave in 1993. The poet was born in village Samadadi; district Badmer, Rajasthan on 22 September 1922. His father's name was Shankarlal Dave. The poet was a retired bank manager from the state bank of India. The poet was not attached with the profession of Sanskrit language, although cause of love and attraction towards Sanskrit literature, he has composed many works. He has composed three epics viz. *Bhṛtyābharanam*, *Sāketasaṅgaram*, *Rājalakṣmī-svayamvaram*. The poet has given the information of himself through the below verse:

श्रीमालि-द्विजवंशलब्धजनुषः श्रीमन्दिरावासिनः
श्रीमच्छङ्करलाल शर्म सुधियः पुत्रः शिवोपासिनः ।

²³⁷ Dwivedi Rahash Vihari, *Sanskrit Mahākāvyaon kā Samālocanātmak Adhyayan*, 2001 p.417

²³⁸ Dave, Shrirama, Jaipur, 1993

पूज्याम्बा मथुरा मदेकतनयालम्बा कृपाजाह्नवी

तद्वात्सल्य-सुधाभिषिक्तहृदयः श्रीरामनामास्म्यहम् ॥ १

BB is consists of 37 cantos and 1154 verses. The poet has given the titles to the cantos:

Cantos	Verses	Title of the cantos
I	45	भारतदर्शनम्
II	35	भारतस्थितिनिवेदनम्
III	30	विष्णुकृतं नारदसान्त्वनं
IV	34	भृत्याशैशवकौमारयौवनः
V	31	भृत्याविजयोल्लासः
VI	32	भृत्यालीलादर्शनम्
VII	25	व्यासाश्रमदर्शनम्
VIII	30	युगप्रभावः
IX	38	भृत्यास्तुतिः भृत्यानुग्रहकाक्षिणाम्
X	35	भृत्योपदेशनम्
XI	27	अलब्ध-भृत्यानामध्रुवभृतपदानाञ्च दशा
XII	25	भृत्याकोपविजृम्भणं
XIII	25	भृत्यादुर्ललिताभिशपनम्
XIV	25	भृत्यावशंवदानुतपनम्
XV	35	भृत्यानायकः
XVI	25	स्थानान्तरणस्थितिः
XVII	31	भृत्याकृतं ग्राम्यविमोहनम्
XVIII	33	भृत्याश्रितानां योषितां स्थितिः
XIX	25	दम्पतीदास्य

XX	26	काकरूक
XXI	31	भृत्याकृतं शारदा-विगर्हणं
XXII	27	विरति-वेतन-वासरः
XXIII	25	संचिकाचारः
XXIV	30	उत्कोच-प्रभावः
XXV	27	भृत्यनिलम्बननिरूपणं
XXVI	30	भृति-समुन्नतिवारणे विषादहर्षः
XXVII	30	प्रतिभापलायनम्
XXVIII	30	भृत्या-राजलक्ष्मीकलह
XXIX	30	पौरभृत्यात्मीय-सचिव-व्यवहार निरूपणं
XXX	30	भृत्यानिवृत्तिसुख
XXXI	36	भृत्यानिवृत्ति-विषादः
XXXII	31	अनूढाभृत्यानिवृत्तिविषाद्
XXXIII	31	कार्यनिष्ठभृत्यस्य निवृत्तवृत्ति-वेदनाः
XXXIV	31	भृत्यापुत्र-पराक्रमः
XXXV	31	व्यासकृतं नारदाश्वा
XXXVI	53	सरस्वत्यवतरणम्
XXXVII	39	भृत्यापरिदेवन-निर्वाणः

This epic commences with the following verse:

नारायणं श्रवणमङ्गल नामधेयम्,
 सङ्कीर्तयन् सुरमुनिर्जगतो हितैषी।
 द्रष्टुं चिराद्यवनशासनबन्धमुक्ताम्,
 पुण्यां भुवं पुलकितोऽवततार प्रीत्या ॥ १.१

The epic ends with the following verse:

व्यासोऽपि दृष्ट्वा भुवनादुपेताम्
तां विष्णुमायां शिरसा ननाम ।
नाट्येऽभिनीतं वरमेव भद्रे !
हरेर्निदेश स्थितया धरिण्याम् ॥ ३७.३८

VII. IX SWĀTANTRYASAMBHAVAM

Swātantryasambhavam ²³⁹ is composed by Rewa Prasad Dwivedi in 2011. The poet was born in 1935 at Nadanera village situated in the bank of the holy river Narmada also known as Reva near Bhopal of Madhya Pradesh. His father's name was Narmada Prasad Dwivedi and mother's name was Laksmi Devi. He attained to a very high proficiency not only in literature and poetics, but also in different branches of Indian philosophy.

Swatantrya-Sambhavam is consists of 75 cantos and 6064 verses. There are many heroes and heroines in this epic wherein the poet has described the various incidents begins from the Rani Lakshmi Bai who is the queen of Janshi up to Anna Hajare who is a social reformer of the Indian society, fight against the corruption and non-violence following the path of Gandhi. The poet has given the titles to the cantos:

Canto	Verses	Title of the canto
I	76	पीठिकाबन्धः
II	72	स्वातन्त्र्यसंकल्पोदयः
III	85	जनविद्रोहः
IV	76	कमलापरिग्रहः

²³⁹ Dwivedi, Rewa Prasad, *Swatantrya-Sambhavam*, (Second Edition) 2011

V	81	कमलादोहदलक्षणः
VI	73	गर्भमङ्गलः
VII	72	दोहदपूरणः
VIII	74	ग्रामटिकादर्शनः
IX	73	जनान्दोलनः
X	73	इन्दिरासंभवः
XI	74	काव्यमङ्गलं (सरसीकाव्यम्)
XII	100	कमलामहाप्रयाणः
XIII	70	मोतीलालनेहरूमहाप्रयाणे जवाहरपरिदेवनः (मृत्युकविता)
XIV	76	भारतविभाजनः
XV	110	नोवाखालीरक्तपातः
XVI	70	चीनपाकाभिद्रोहः
XVII	78	जवाहरलालनेहरूपरिनिर्वाणः
XVIII	81	भारतपाकसन्धिबन्धः
XIX	106	लालबहादुरशास्त्रिदेहविसर्गः
XX	70	मातृप्रतिष्ठा
XXI	82	पाकबङ्गविजयः
XXII	97	आपत्कालसंहारः
XXIII	71	अन्तःकलहः
XXIV	111	जनाक्रोशः
XXV	87	शक्तिलाभः
XXVI	70	प्राधान्यसंक्रमः
XXVII	78	जवाहरलालमुक्तिः

XXVIII	117	प्राधान्यसंक्रमः
XXIX	71	मतिभेदः
XXX	70	राजीवविशसनः
XXXI	91	नरसिंहसंभावनः
XXXII	82	सौराज्यशंसनः
XXXIII	98	वाजपेयिप्राधान्यः
XXXIV	101	मनमोहनसिंहस्याद्यं प्रधानमन्त्रित्वं
XXXV	97	मङ्गलाभिशांसनो
XXXVI	92	नरपशुता
XXXVII	71	रसयोगः
XXXVIII	103	विषमक्षण
XXXIX	72	पातालप्रवेगो
XL	75	श्रीचन्द्रशेखरसिंहमहाप्रयाणो
XLI	70	अनियन्त्रितचारित्रः
XLII	77	विपर्ययो
XLIII	70	वामत्वविडम्बनः
XLIV	81	अशुचिता
XLV	76	कटुविपरिणामः
XLVI	70	मतिपरिष्कारो
XLVII	70	अतीतस्मृतिः
XLVIII	70	दुर्योधनास्थिवह्निः
XLIX	72	अभीद्धतपः
L	71	सुमतिशारदाप्राकट्यप्रार्थनः
LI	72	विडम्बनम्

LII	71	यमपरिग्रहः
LIII	71	मालवीयाचारः
LIV	70	सौभाग्यशंसनः
LV	72	प्रणतिरहस्यं
LVI	84	विश्वस्वस्त्ययनः
LVII	75	स्वरूपदर्शनः
LVIII	72	मृत्युजृम्भोदयः
LIX	70	चक्षुरुन्मीलनं
LX	83	कर्मविनिमयः
LXI	71	परिपोषमार्गः/सद्दामवधः
LXII	77	महाविभीषाधिकारः
LXIII	95	मनुष्यमतिसंशोधनः
LXIV	85	विषमताभिषङ्गः
LXV	93	पञ्चदशलोकसभानिर्वाचनः
LXVI	87	झञ्झादुर्दिनः
LXVII	86	भूयःप्रधानमन्त्रिनिर्वाचनः
LXVIII	75	नियतिताण्डवः
LXIX	77	नियतिविपर्ययः
LXX	72	विश्वस्वस्तवचः
LXXI	75	शत्रुप्रेमा
LXXII	78	रामजन्मभूमिविवादनिर्णयः
LXXIII	83	भूयःप्रकोपः
LXXIV	70	सुवर्णोदयः
LXXV	147	जनान्दोलनः

The epic begins with the following verse:

ॐ वन्दे परमेशस्य शिरस्थामैन्दवीं कलाम्।
प्रसूय स्मरपीयूषे लालाटेऽग्नौ जुहोति या ॥ १.१

The poem ends with the following verse:

षट्साहस्रीतिहासोऽयं महाकाव्यतयोद्गतः।
सनातनस्य मे भूयादामोदाय सचेतसाम् ॥ ७५.१४७

Some other examples of this epic:

एकं क्षणं श्वसिति वीरजनो जगत्यां
संमानतः, स खलु जीवति जीवनाहं।
धिक्कारणाकलुषिताः शारदां शतानि
जीवन्तु नाम, मृतकाः खलु ते श्वसन्ति ॥ १५.१०३
ओबामाशासनमिदं समुपात्तरंहा
पाकः प्रपूरयति सैन्यदलं नियोज्य।
गच्छन्ति तालिवनवासिषु ताम्रकूर्चा
दृष्टिं पुनः कतिपये विधृतास्त्रशस्त्राः ॥ ६६.१२

The poet himself says:

“स्वातन्त्र्यसम्भवम् में स्वातन्त्र्य का अर्थ वही है जो शैव शास्त्र में।
स्वातन्त्र्यसिद्धि भारतीय तन्त्रों की अनूठी सिद्धि है। स्वतन्त्रता का दूसरा पक्ष
राष्ट्रीय स्वाधीनता भी है। प्रस्तुत काव्य में एक ओर स्वाधीनतासंग्राम का
चित्रण है और दूसरी ओर व्यक्तिगत स्वातन्त्र्य यानी मोक्ष का। महर्षि
अरविन्द, महात्मा गाँधी, बालगंगाधर तिलक और जवाहरलाल नेहरू इस
काव्य में मोक्ष लाभ करते दिखलाए गए हैं।”²⁴⁰

The following chapter embodies the concluding remarks.

²⁴⁰ By the poet, *Ibid*, p.i

CHAPTER- VIII

CONCLUSION

The present thesis embodies comprehensive and critical study of sixty *mahākāvyas* of twentieth century. The *mahākāvyas* highlight some of the significant aspects of modern Sanskrit. From the analysis of the above seven chapters, it is understood that the author of the *mahākāvyas* are brilliant poets of modern time. They have composed various epics on the theme of the *Rāmāyaṇa*, the *Mahābhārata*, *Purāṇa*, Great Saints and others.

The poets of modern era have followed the style and language of ancient poets but with some modifications and innovations in modern way. For instance, *Dhanañjayavijaya* epic consists of two changes from the original text of the *Mahābhārata*. Indra in the course of giving some advice to his son Arjuna has alluded to the story of Nala and Damyanti. In the original text, a sage to Dharmaputṛa narrates this story. Similarly, Indra speaks about the nature of ‘Dharma’ in various ‘Yugas’ in the course of his advice. In the original text this is told by Hanumān to Bhīma.

The poet of Twentieth century was genuine and practical for society. His creation is the mirror of all the human beings. For example, ‘*Tarjane*’ is a *mahākāvya* written on the theme of various social problems, which are prevailing in our society. It is one of the best poems of twentieth century discussing the social problems.

The simple language and the easy way of expression are the motto of the modern poets, keeping in the view of modern connoisseurs. *Vāmanacaritam* of Iccharama Dwivedi and *Vāmanāvataraṇam* of Rajendra Mishra are the best example of lucid language, minimized the use of compounds and extra ordinary narrative style. The poets have also avoided the irrelevant subjects in modern times and hence, the epics of this century are remarkable for its richness of forms. The poets have used mainly popular metres and figures of speech.

Most of the works do not abide by the principles of ancient rhetoricians. Some modern poets have glorified the characters of women. The heroines are depicted as the heroes of the *mahākāvyas*. It is the new trend in the modern Sanskrit poetry. For instance, *Urmiliyam-mahākāvyam*, *Jānakījīvanam*, *Sitacaritam*, *Satīcaritam*, *Śrī-Lavalī-Pariṇaya*, *Yaśodharā-Mahākāvyam*, *Śāradāmaṇi-Līlā-Caritam*, *Indirā-Gāndhī-Caritam* are the best examples of holy women depicted as a heroine of epic poem. In these epic poems, we saw the difference between the women of ancient time and modern time.

Some modern poets have used the regional metres in the epic. It is the clearly the sign of modern poetry. For example, *Śrīmat-Pratāparānāyaṇam* of Ogeti Parikshit Sharma has used the regional metres like Marathi viz. “*Ovī*”, and Telugu viz. “*Teṭṭī*” and “*Āṭṭeladi*”. There are many metres in the Sanskrit literature but only few of them are found in use. For example, *Paraśurāma vijaya* is a *mahākāvya* consists of *Anuṣṭup* metre only. It is a substandard epic, which does not come in the category of the best poem.

Some epic poems are larger in size like *Vaināyakam* of Bala Krishna Palsule which consists of 3029 verses, *Swātantryasambhavam* of Rewa Prasad Dwivedi comprises 6064 stanzas, *Śrīmat Pratāparānāyaṇam* of Ogeti Parikshit Sharma contains 4233 verses, *Śivarājyodayam* of Shreedhar Bhaskara Varneker contains 3852 verses etc. are the best compositions of the twentieth century. These epic poems are the best not only quantity of verses but in quality of the characters, narrations, sentiments, metres and so on. *Śivarājyodayam* is the best examples of Twentieth century wherein the poet has very faithfully presented the life of *Śivājī* in historical epic. The poet has full command over the metres and style compatible with the subject matter. The author's diction and style are mature and weighty without being heavy. He preserves the dignity of the Sanskrit language without sacrificing clarity.

Satyavrat Shastri's *Bodhisattva-caritam* epic poem is a unique epic, the different form of stories of an adventure to attain knowledge divided into fourteen chapters. The noble value of life in this 7th chapter shows the stable rise in character of *Bodhisattva*. This poem also represents the maximum noble human nature. The plot of the poem is based on the pre birth of the Buddha. The title of SBC is perfect based on the previous birth of the *Bodhisattva*.

Subhāṣa-caritam of Keshav Chatre is composed in lucid style though it is a very small poem. In this poem we can enjoy the real expression of the poet in simple style. Without any doubt, we can say that the poet has balanced both language and structure in this epic.

The trend of *mahākāvyas* has received much appreciation. The poets like Satya Vrat Shastri, Abhiraj Rajendra Mishra, P. C. Devasiya, Iccharama Dwivedi, Rewa Prasad Dwivedi, Ogeti Parikshit Sharma, Shridhara Bhaskara Varnekar, Gajanan Balakrishna Palsule have enriched this trend and achieve satisfactory success.

From the above presentation, we conclude that, the poets of Twentieth century have given the new trend in subject matter, narration, characters, and plot suggestions and so on. Modern poets tell the old stories in new imaginary thoughts like old wine in new bottle. In style of writing, Modern poets have changed the style keeping in view the modern readers. The tradition of *mahākāvyas* in Sanskrit is unique and appreciable for many reasons. The authors and the works deserve praise as they have done great service to the Sanskrit language in the modern era. There is no doubt that an analysis of these trends will open up new way in the field of Sanskrit creative literature.

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2. Dwivedi, Rahash Vihari, *Swātantryotara Madhya Pradeshe Prānitānī Sanskrit Mahākāvyaṇi*, Ed.; V.N. Jha, in *Sanskrit Writings in independent India*, (compilation of Seminar Papers), Sahitya Academy, New Delhi, 2003.
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APPENDIX – I

ALPHABATICAL LIST OF THE MAHAKAVYAS OF TWENTIETH CENTURY

Sr.no	Name	Author	Year
1.	Aparājītāvadhu	Purnachandra Shastri	2000
2.	Bhāgīrathī-darśanam	Goswami Balabhadra Shastri	1998
3.	Bharatacaritam	Ramakumara Sharma	1997
4.	Bhārgava-vikramam	Matinath Mishra	1995
5.	Bhiṣma-caritam	Hari Narayana Dikshit	1991
6.	Bhr̥tyābharanam	Rama Dave	1993
7.	Candra-caritam	Mithilesh Kumari Mishra	1999
8.	Carcā-mahākāvyam	Shivadatta Chaturvedi	1986
9.	Gaṇapati-sambhavam	Prabhudatta Shastri	1968
10.	Gāndhī-caritam	Sadhusarana Mishra	1962
11.	Gāndhīgātha	Madhukar Shastri	1975
12.	Gāndhīvijayam	Loknath Shastri	1964
13.	Gaṅgāsāgarīyam	Vishnudatta Sharma	1964
14.	Goswāmī-tulsīdāsa-caritam	Hari Prasada Dwivedi	1984
15.	Guru-nānakadeva-caritam	Vishnudatta Sharma	1987
16.	Indirā-Gāndhī-caritam	Satya Vrat Shastri	1976
17.	Indirājīvanam	Balabhadra Prasad Shastri	1997
18.	Jānkīcaritāmṛtam	Ramasnehidash	1957
19.	Jānkījīvanam	Abhiraj Rajendra Mishra	1988

20.	Jawāharlāl-nehru-caritam	Amirchandra Shastri	1960
21.	Jhansī-swarī-caritam	Subodha-chandra Panta	1974
22.	Karṇārjunīyam-mahākāvyam	Vidhyeswar Prasad Shastri	1989
23.	Keralodaya	K.N. Ezhuthacchan	1977
24.	Kosala-nanda-mahākāvyam	Hiralal Shukla	2000
25.	Kristubhāgvatam	P. C. Devasiya	1997
26.	Kṛṣṇodayam	Ramasis Pandeya	1969
27.	Kṣatrapati-caritam	Uma Shankara Tripathi	1974
28.	Lauha-purusā-vadānam	Shiva Prasada Bharadwaja	1990
29.	Lenīnāmṛtam	Padma Shastri	1973
30.	Mahārathi	Gulaba Chandra Sharma	1990
31.	Mahātmā-Gāndhī-caritam	Bhagvadacarya Swami	1949
32.	Mahātmā-Gāndhī-caritam	Virendra Govinda Rajavaidya	1973
33.	Mohabhaṅgam	Rashik Vihari Joshi	1979
34.	Naciketāsam	Krishna Prasad Sharma	1971
35.	Naranārāyaṇīyam	Sadananda Dabral	1993
36.	Nehrudayam	Ayodhya Prasad Shastri	1979
37.	Nehruyaśa-saurabham	Balabhadra Prasad Shastri	1973
38.	Paraśurāmadigvijayam	Chhajurama Shastri	1968
39.	Paraśurāmavijaya	Jagadishchandra Shastri	1997
40.	Pārthacaritā-mṛtam	Brahmadatta Vagmi	1994
41.	Prakāmakāmarūpam	Manoranjana Shastri	1990
42.	Rādhā-caritam	Kalika Prasad Shukla	1985
43.	Rādhā-caritam	Ramanarayana Shukla	1985
44.	Rādhāpariṇaya	Sasinath Jha	1974
45.	Rājaprasāsti	Ranchod Bhatt	1973

46.	Rāmacaritā-mṛtam	Tripurari Saran Pande	1995
47.	Rāmapratāpa-caritam	Rashik Vihari Joshi	1998
48.	Saṅkṛacārya-caritam	Swami Nigam Bodha	1988
49.	Sītācaritam	K.S. Krishnamoorthy	1953
50.	Sītācaritam	Rewa Prasad Dwivedi	1990
51.	Sītāsvayamvaram	K.S. Nagarajan	1949
52.	Śivakathāmṛtam	Chhajuram Shastri	1974
53.	Śivavīracaritam	Krishnadatta Shastri	1992
54.	Śrī-Bodhisattva-caritam	Satya Vrat Shastri	1960
55.	Śrī-Gāndhī-Gauravam	Shiva Govinda Tripathi	1977
56.	Śrīmat-Pratāpa-raṇāyaṇam	Ogeti Parikshit Sharma	1989
57.	Śrī-Nehru-caritam	Brahmananda Shukla	1969
58.	Śrī-Rāmakīrti-mahākāvyam	Satya Vrat Shastri	1990
59.	Śrī-Śivarājyodayam	Shridhara Bhaskara Varnekar	1972
60.	Sudāmā-caritam	Indradeva Dwivedi	1992
61.	Swāmī-Vivekānanda-caritam	Tryambaka Bhandarkara	1973
62.	Tarjane	Durgadatta Shastri	1969
63.	Vaināyakam-mahākāvyam	Gajanan Balakrishna Palsule	1998
64.	Vāmana-caritam	Iccharama Dwivedi	1996
65.	Vāmanāvataraṇam	Abhiraja Rajendra Mishra	1994
66.	Viśvabhānu	P. K. Narayana Pillai	1980
67.	Yaśodharā-mahākāvyam	Ogeti Parikshit Sharma	1976